DOWN BEAT

VOL. 15—NO. 6 CHICAGO, MARCH 24, 1948

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low Quiet Can You Get? March 31 Will Tell Tale

New York—With the approach of deadline time—again on the contract deal between the American Federation of sicians and the radio industry, things began erupting in New Year's fashion along Radio Row. The signing of a deal between the two fac- was postponed just prior deadline time January 31 en James C. Petrillo allowed ays grace, with union mem- doing studio work during period sans contract.

nless another extension is nted by the union leader, a w contract must be signed by t week or the nation's horn may be called out of the until such time as the r signatures are forthcom- on the proper documents.

the meantime, the record- ndustry has been firing sal- in the general direction of s C.

Standard Challenges

onday (22) at press time was s the deadline by Standard scriptions for the AFM to t in a collective bargaining ion with the plattery, after ich Standard intended to the matter before the na- l labor relations board, ing that the union had d to bargain, in direct dis- ance with the Taft-Hartley

tion was brought about n Standard notified the Ike rpenter band and other ts under personal service racts that they owed the eries a number of recording ions and that they expected n to be filled. Carpenter re- d after instruction from t headquarters to "sit tight", "musicians are not ob- ed to record."

rst nucleus of the attack nst the ban was crystallized last month when both ard and Capitol transcrip- notified their artists who, rding to plattery-claimed acts, were reminded that y owed the transcription anies sessions to be ful- before March 26.

Fears Injunction

rpenter and his manager, Gordon, felt that if the con- ts were not fulfilled, the ry would seek a mandatory nction against the band and prohibit it from working, would endeavor to have the 's refusal certified with the B as a strike.

rpenter brought the matter e Local 47 which referred higher headquarters and it from the latter that Car- er was told that he was not ated to record despite con- held by Standard.

Capitol Orders BG

pitol ordered Benny Good- among others, to report for ord sessions. The leaders t show, of course, but there been no indication of any r action on the disc com- 's part as these bulletins

Folk Research



llywood—Jo Stafford and Weston pursue an inter- n American folk songs was stimulated by an t of Miss Stafford's to be ed early in April by Capi- olk tunes were reportedly n a "semi-classical" style, doesn't mean TIMTAY- -type.

Symphonic Slam In Jam



Indianapolis—Even if you don't believe that Jimmy and Tommy Dorsey appeared as soloists with the Indianapolis Symphony (which they did), the above photo makes convincing evidence. Between the Dorsey brothers stands Fabien Sevitsky, conductor of the symphony and their host.

Non-Union Ork Records

Hollywood—Two non-union bands here the night of March 8 drove what may prove to be an effective wedge into the AFM recording ban when they cut eight sides for the Mardi Gras recording company, a firm established to track bands out of wedlock with the AFM. The Mardi Gras discery is the outgrowth of the Casa Manana Inc., a company headed by Stillman Pond and Harry Schooler and set up to operate three local ballrooms (the Mardi Gras, formerly the Meadowbrook; the Terrace, Hermosa Beach, and the Majestic, Long Beach), all of which employ non-union bands. Joe Zucca also is associated.

The recording session was held in the Mardi Gras ballroom with all recording equipment brought in for the date. Bob Burdette, local radio technician and engineer, supervised the cutting, Schooler told **Down Beat.**

Barnet Yanked

Bands which recorded were those led by Chuck Gates and "Lionel Goodman," the latter obviously a pseudonym. The "Goodman" band currently is at the Mardi Gras after having replaced Charlie Barnet, who was jerked from the dancery through direct request of AFM boss James Petrillo.

The eleventh-hour booking of Barnet into the Mardi Gras temporarily halted the sweeping move of the Pond-Schooler-Zucca triumvirate to eliminate union bands from the three locations, replacing them with non-union tootlers. Long Beach Local 353 complained to the AFM that the operators of the three spots were using non-union men in the Majestic (Long Beach) ballroom and Barnet's union crew at the Mardi Gras. Local 47 here, in whose jurisdiction lies the Mardi Gras, said it was unable to act until such time as the operators installed non-unioners in locations within its boundaries. Nevertheless, an order from Petrillo sent 47 rep Eddie Pratt to notify Barnet to vacate the stand.

Beat Dope Good

With Gates at the Majestic, "Goodman" at the Mardi Gras, and Glen Thornton at the Terrace, the operators have completely switched to non-union bands, as announced in the February 25 issue of **Down Beat.**

Schooler declared that the musicians' union had threatened to pull the bartenders and culinary workers from the Hermosa Biltmore, which leases the Terrace ballroom to the Schooler group, but that he and his partners were not disturbed by the threat since such a move would defy the Taft-Hartley act.

Handle Non-Union Cats

Pond, who formerly headed Metro Artists agency, which operated under AFM rulings, junked the Metro firm and organized the U. S. Booking corporation through which he intends to supply "free" bands to the non-AFM dancery circuit.

Schooler states that the Mardi Gras records cut by Gates and "Goodman" will be distributed through juke box operators and that some would be available ten days after the recording session. He feels that MG releases will be able to scoop the field on current hits, i.e., **Manana,** which is known to be on wax by only two companies, Capitol and Decca.

Cut Pops

Tunes cut by trumpeter "Goodman's" group were **The Best Things In Life Are Free, Don't Blame Me, Pennsylvania 6-5000** (they hope to tab it **Call Northside 777**), and **You Go To My Head.**

Gates tracked **Who's Sorry Now, How Could We Have Ever Been Strangers, After The Rain There's A Rainbow,** and **Manana.**

Former Henry King and Ted Fio Rito vocalist Ginny Jackson chanted on some of the sides.

Royalty Deal

Men on the date were to be paid on a royalty basis, Schooler explained, with a guarantee of 5,000 sales per platter. Estimated union scale for four sides (usually a three hour session) is $43 for sidemen and $64.50 for leaders. Schooler is offering each band a two cent royalty per disc.

BG, Just Jazz To San Diego

Hollywood—Friday, March 26, disc jockey Gene Norman will present his first **Just Jazz** concert in San Diego at the Russ auditorium which will be followed Saturday night by a bash at his regular showcase, the Pasadena civic auditorium.

The Benny Goodman sextet and former members of the Bob Crosby bobcats will make up the bands. A gal vocalist, as yet unscheduled, will work with the two bands.

Pianist Mel Powell will be featured with the Goodman group and Eddie Miller, Ray Bauduc, Nappy Lamare, Stan Wrightsman and Matty Matlock will be spotlighted with the Dixielanders.

Down Beat trophies will be awarded both Goodman and Powell during the session.

San Diego disc jock Jimmy Lyons is shouldering management chores for Norman on the southern California stint.

88er Gross Takes Unit Into Cezar's

Hollywood — Pianist Walter Gross formed a quartet using clarinetist Abe Most, bassist Jess Bourgeois and guitarist Bob Bain to work Cezar's supper club following Ernie Felice's exit.

Gross, who has been featured pianist at the club since it opened, will work as a single as well as with the group. Added to the show is former JD vocalist Bob Carroll.

The Bachelors and Charleen subbed for one week after the Felice departure giving Gross time to shape up his crew.

TD Advocates Sliding Scale For One-Niters

New York—Tommy Dorsey, an old hand at figuring out better ways of running the band business and, in his time as a maestro, a pioneer in many forms of band promotion and operation that have since been adopted by most of the trade, has an angle on reconversion as it hits dance bands and ballrooms. It is generally conceded that the biggest trouble with the ballroom business throughout these United States has been money. Not a startling revelation, is it?

During the lush days of World War II, defense workers were raking in the shekels and pouring them through ballroom box office windows by the handfuls. After the war, the sidemen still demanded big salaries, therefore the leader had to demand high guarantees to meet his payroll, but the promoter couldn't corral big crowds. Somebody, somewhere had to find a happy medium, and we don't mean a smiling fortune teller.

Tommy's Answer

TD thinks he's figured it out, at least as far as bands in his bracket are concerned. He has worked out a sliding scale for one-niters, which garners him a guarantee of $1,500 with a sliding scale of splitting profits above that.

On a date, the first fifteen hundred iron men go to the leader to insure his meeting his expenses. The next $500 goes to the promoter to offset his advertising, etc., costs. The next $500 is split, 60 per cent-40 per cent in favor of the leader. The following $500 is similarly split, 65 per cent-35 per cent; all above that is split 70 per cent-30 per cent.

Plan Flopped Once

Whether or not the deal will work out satisfactorily is yet to be proven. On the one stand on which it was tried, before Tommy took his current six-week vacation, it laid an egg but, according to those close to the scene, this was because the admission price was too high. Under the new deal, the leader would have complete control of setting the price scale charged the public.

There's a strong possibility Tommy will give his plan another try after he gets himself and his band established on their next tour.

Carle Into Eatery

Minneapolis—Frankie Carle opens a new supper club here April 8, with a week at Fergie Bloom's Carnival. Owner Bloom (who also pays bills at the Happy Hour) has Cab Calloway set for two weeks at the spot May 13.

Kay Starr On the Cover

Of all the New Looks this year, we think this one on the cover is the prettiest. She is Kay Starr, who recently startled blase Hollywood after a routine at a beauty salon and a visit to a modiste. Bearing only a vague resemblance to the pretty vocalist who sang with Joe Venuti and other bands, Kay has been working as a single with much success in west coast spots, is scheduled to visit Chicago soon for a personal appearance there, probably will reach New York before the year is out.

Stone, White, Grey In Fast Package

Hollywood—A musical talent package including the Johnny White quartet, Butch Stone and Carolyn Grey opened early this month at the Swan club, South Gate, inaugurating a new top talent policy for the club and exemplifying what can be done entertainmentwise with a limited personnel group.

The unit offers an unbelievable variety of material considering that the package contains only six people. The White quartet furnishes music for dancing, backs both Butch and Carolyn for their vocals and adds its own vocal and novelty contributions.

Butch Emcees

Stone capably carries the brunt of the emceeing chore along with his comedy vocals and gags. Attractive Miss Grey works the straight gal vocal spot.

Vibist White, since leaving Benny Goodman more than a year ago, has built one of the top musical units hereabouts. He recently added Jimmy Giuffre on clarinet. Giuffre, known best locally as a bop tenorist, switched to clary upon joining the group and although not completely familiar with the instrument yet, adds a great deal of musical know-how to the group. Guitarist Guy Scalise and bassist Rollo Garberg fill out the group.

Tough Policy

The Swan club, previously leaning to the non-musical styled talent, will have to veer from its regular followers if this new policy is to succeed, for its present clientele would be happier with a broken-down juggler and an old time fiddler than with all the jazz greats of today. Nevertheless, spot manager Buddy Martello seems pleased with the White-Stone-Grey package and eager to follow with some more of the same.

—ron

Just Too Much Sun Out There



Hollywood—Where else but in this sun-drenched land would you find Operation "Operation", pictured above. Sufferers are Carolyn Grey, Butch Stone and Johnny White, with Stone in the dentist's chair. White's equipment, including heating lamp and soldering iron, did the job. Second shot shows Butch's retaliation, on Johnny's vibes. Package show, including above gagsters, is at the Swan club here.

Morocco Grog License Sold

Hollywood — To satisfy tax claims, the on-sale liquor license of the bankrupt Club Morocco was auctioned by order of the federal bankruptcy court and was bought for $6,850. Sale of fixtures brought $5,100.

Spot shuttered late last fall during the run of Red Ingle. In better days, the Vine street club show cased such stars as Frankie Laine, Red Nichols, Kay Starr and Jimmy Zito.

Needed Rest



Honolulu, T. H.—Chicago singer Jack Owens and wife Helen were presented with the traditional leis upon their arrival here for a recent vacation. Owens, who nixed a date at NYC's Roxy theater to rest in Hawaii, has now recovered from the last few weeks in December when he was appearing at a Chicago theater, singing on Don McNeill's Breakfast Club airshow and recording for the Tower stockpile. Author of hit song *How Soon*, Owens has signed for two more years on the Breakfast Club.

Brazil's 'No Gaming' Edict Cut S.A. Tours

New York—The boys around the Grotto, Hurley's and Lindy's have been musing of late about what's happened to all those trips American bands were going to make to South America after the cessation of world wide hostilities. It seems a few talkers can remember all the loot that was to be made by American dance bands and entertainers who'd take leave of the northern hemisphere and go flyin' down to Rio for a spell. So popular did U.S. bands become down Brazil way that just before the Japs got out of hand, top notch bandleaders were hopping down for quick, and highly lucrative engagements at the Copa and other famous niteries there. Benny Goodman and Eddie Duchin were among these.

Attache Explains

A quick visit to lower Manhattan gave us the answer.

Renato de Azevedo, former attache at the Brazilian embassy in Washington and now a shipping executive concerned with goings-on in both the U.S. and Rio de, explained the situation.

"They've closed gambling casinos down there."

That explained it all right. No gambling, no money. No money, no American bands. At least the boys who'd been doing the talking hadn't implied they wanted to go for free.

"And the future?" we asked, turning our best crystal ball look on our informant.

Biz May Look Up

"If the casinos are not reopened already, Senor Azevedo explained, "the natives expect them to be very, very shortly. Then gambling will be resumed, the management of each will be able to spend money for entertainment and I think American talent will be employed on a large scale, just as it was before 1942. Perhaps even on a larger scale. The Brazilian people still show enthusiasm for North American jazz."

All of which, we figured as we later sauntered up a handy subway platform, should make a lot of blues-moaning, pessimistic music makers very happy. The new look, in Brazil anyway, seems to be a bright one.

—jeg

Blair-Bush On Tour

New York—Janet Blair, the mo'om pitcha star, and her husband, Lou Bush, west coast arranger and conductor, will head east from Hollywood on a personal appearance tour beginning in the New York area in May. Before climbing the ladder of cinematic success, Miss Blair was vocalist with the late Hal Kemp's orchestra and Bush, her husband, was pianist with the same crew.

Vido, Boot Whip At Kaycee Nitery

Hollywood—Anita O'Day, last seen locally at Angelino's in Santa Monica, teamed with Vido Musso and at press time opened with the tenorist in Kansas City at the Mayfair club.

Musso, 1947 **Down Beat** tenor sax award winner, broke in his new band in Bakersfield.

Woody Changes Men, Managers

Hollywood—In a triple switch March 6, bassist Harry Babasin stepped into the Herman Herd, replacing Walt Yoder, who stepped out, into a new pair of shoes labeled "road manager," shoving Abe Turchen into the position of personal manager for Woody.

Abe will remain in Hollywood, handling his agency's (Continental) properties there, as well as Woodrow's musical affairs.

Contrary to Chicago columnist Roy Topper's report that Woody would open April 20 at a Windy City ballroom, the Herd checks in at NYC's Commodore hotel on said date, and into Gotham's Capitol theater May 20.

NYC Symphony Loses Leonard

New York—The longhairs are blowing their tops!

Right on the heels of Fritz Reiner's taking a powder out of the Pittsburgh symphony, Leonard Bernstein threw down his baton and turned his back toward the New York City symphony. His face was toward the door.

Both had the same general reasons for cutting out—moolah, or, as we say in the pop music circles, dough.

Ginnie A Single

New York — Ginnie Powell, former vocalist with the bands of Harry James, Gene Krupa, Charlie Barnet, Jerry Wald and her husband, Boyd Raeburn, opened as a single for a limited engagement at Cafe Society Downtown ten days ago.

GAC Into MCA Hotel

Hollywood—Joe Reichman added Sergio de Karlo as band vocalist for his opening recently at the Cocoanut Grove of the Ambassador, taking over for the departing Freddy Martin.

Booking, along with a series of following four-week stints, is a detour from the regular groove at the Grove where one band filled last year as summer replacement for Martin.

Following Reichman will be Guy Lombardo, April 13, and Frankie Carle, May 11.

Ernie Felice and his quartet went into the Casino of the Ambassador at the same time Reichman entered the Grove. The Carle and Felice pacting were wedges in the exclusive booking deal enjoyed at the hotel for the last seven years by MCA. Both bands are handled by GAC.

GAC lost some ground in the move, however, since it was forced to yank Felice out of Cezar's where it held exclusive booking rights, resulting in spot op Sammy Mannis opening the room to both MCA and William Morris. Felice is slated for an ABC wire from the Casino.

Tony Out, Gordon In

Hollywood—Result of an extended tiff between artist and sponsor, Tony Martin ankled the **Texaco Star Theater** ABC airer **March 24** to be replaced by singer Gordon MacRae.

MacRae will add his vocal talents to comic Alan Young, songstress Evelyn Knight, Jeff Alexander's chorus and the Victor Young band, all of whom remained after Martin cut out.

Martin's disagreement with the gasoline people grew from their insistence that he trim his chantings somewhat to allow greater space for the comedy turns.

Basie Cavalcade To Tee Off With Carnegie Concert

New York—Count Basie sta his **Cavalcade** at Carnegie H with a midnight bash Satur night, April 24, after which will take the musical show a swing around 30 or 40 citi

For the local extravaga the Count is endeavoring to several of his alumni to "sit for the evening. If succes this will mean his show wi augmented by such personal as Lester Young, Buck Clay Helen Humes and a few ot

Another Suite

The highlight of the con both at Carnegie and on road, will be a composition which he is currently work **The Royal Suite**, which wil played in three movements.

Personnel for the Basie b will include Harry Edison, Lewis, Clark Terry, Emm Berry and Gerald Wilson, tr pets; Dickie Wells, George M thews, Ted Donnelly and J Johnson, trombones; Buddy and Paul Gonzales, tenors; Warren and Charles Price, a Jack Washington, barit Shadow Wilson, drums; F Green, guitar; Eugene Wi bass; Jimmy Rushing and Bailey, vocals.

Uncivilized Frac Over 'Civilizatio

New York—**Bongo, Bongo, B** go was given an impro change of lyrics and beca **Bango, Bango, Bango** here recent midnight. And when shooting was all over, three let-studded bodies lay in hos beds.

It seems Josephine Ostole had been playing the hit tune **Angel In The Wings, Civilizat** for an hour on a Ninth ave tavern juke box. A seaman, lipe Torres, blew his lid yelled for her to stop. Inste is alleged, she slipped in two for five more spinnings of same tune. It was too much him so he turned from the and shot her. The barte rushed him, and, though hadn't even played the once, was also shot. Torres left, perhaps by natural inst persuaded by policemen without even listening to tune once, shot the jungle h in a subway station.

Informed of the upheaval unwittingly caused, the s writers who penned the hit were very much surpri "Gosh," goshed Bob Hill "We're awfully sorry. But guy didn't act very civil And his partner, Carl Sig murmured, "I never thought be sorry I wrote a hit song, b am now."

Recordings and sheet sale the tune continued to zoom ward and tickets for **Angel The Wings** are tougher to than ever before.

Stan Nixes 88 Solo

New York — Stan K turned thumbs down on a p sition to do a piano solo with the New York Philhar orchestra in one of its Car Hall pop concerts.



avers, Bellson, nes, DeFranco rm Dream Ork

avenport, Iowa—Quad-City are all agog with excitement the new band now playing Al Barnes' Horseshoe club ck Island, Ill.). This is by the finest combo to play the d-Cities since the old Red o and Stuff Smith outfits e spotlighted at the Club ette some ten or twelve years . Headed by super hide- er Louie Bellson and includ- horn-man Charlie Shavers clarinetist Buddy DeFranco e vacationing Tommy Dor- land plus 88er Hank Jones bassist John Simmons for- Benny Goodmanites, this ho played to the largest ing night crowd in the his- of Rock Island. It is pos- e that Ben Webster, former ington saxist, may join the p in the very near future. bo is in for a four or five t run.

n March 27, the Wayne King nization will be presented, oncert, at the Masonic Tem- . . . The Jimmy Chase ork ted by Tony Moreno, for- Bernie Cummins trumpeter entertainer is in its twelfth at the Plantation (Moline, ... The Louie Black bo, featuring 88er Keith eo and tram-man Jack e, former Jimmy Zito swing- are holding down the stand at the Club Belvedere k Island, Ill.) It's reported Gwen Lynn (Makeever) who rrently with the fine Bobby ren jivesters will soon join Black group.

—Joe Pit

s Paul Hit Pneumonia

lywood — Information re- here at press time from homa City revealed that rist Les Paul, injured there month in an automobile ac- t, was stricken with pneu- a and will now be held for er treatment. In addition, fection had set in his in- d arm which also called for ful observation.

s first guitar-doubled-on- r platters for Capitol are selling across the country more due out soon.

be Switches Horns

w York — Erskine Hawkins e three changes in his band aratory to launching a tour. oline Ray was added as fem- vocalist; Carroll S. Ridley into the reed section, and el Wood was added on bone.

Jazz Ltd., Guests Welcome New Pianist



Chicago—It's surprising what sort of group you can gather around some tables, and those at Jazz Ltd. here are no exception. Starting from the left we find: Dick Wellstood, Bill Reinhardt, Sidney Bechet, Mildred Bailey and Bill Harris. Miss Bailey and Harris were appearing at other spots in town and just dropped in. Former Wildcat Wellstood (who lost that beard soon after his arrival) was playing with the Bechet-Reinhardt unit for the first time, having come from New York to take over the piano spot. Staff Photo by Ted.

Savitt Pares Personnel, Costs, Not Potentiality

New York—Jan Savitt used the long distance wires for which Don Ameche has been acclaimed these many years, to explain a few views on the current music biz situation. "I have a new band," the Top Hatter began, following customary salutations. "We had to shave down after doing that Old Gold program last summer."

"Got worked up into a lather, eh?" we volunteered.

The remark ignored, Savitt continued, "we streamlined the outfit and went into the Imig Manor hotel in San Diego, where we'd had a fine long run."

Definitely not the "walking man", we concluded.

"You know," he said. "The customary big band has been reduced in personnel, but not in actual musical content. This band of ours, for instance, is a kind of swing chamber music group with an instrumentation that's a little different."

Instrumental Color

Thereupon maestro Savitt informed us he has Lenny Corris, tenor sax, trumpet, celeste and arranging; Buck Skalak, tenor and bass clarinet; Roy Piper, alto, clarinet and oboe; Charlie Picknell, alto, baritone, flute and piccolo; Don Cannon, trumpet, vocals and arranging; Chuck Mason, trombone and arranging; Tex Bennett, bass, Mike Tripp, drums, and Diane Richards, vocals.

"The group really gets a big band sound," continued Jan. Having heard the compressed outfits of Larry Clinton and Shorty Sherock, we could easily understand this. "Its danceability and versatility of color is attested to by the many fine Hollywood musicians who have weekended down there with us."

We hadn't intended arguing this point anyway, so we let it slide.

Help The Business

"I really feel we're on the right track for the over-all adjustment which must take place by most of my fellow bandleaders if they are to help the music business get out of the financial rut it seems so desperately to be in.

"Perhaps we can help point the way for a lot of my colleagues who are harassed with payroll problems which, in turn, have forced so many promoters' backs to the wall."

He was rambling on like he had a bargain rate on transcontinental calls.

Smaller The Better

"Heaven knows a small band of fine musicians is infinitely to be desired to a big band of mediocrities. So, with reduced personnel, transportation problems and so forth are lessened and we can take smaller guarantees against the usual 60 per cent and thereby give a few remaining promoters a break for a change.

"Fine dance music," Savitt went on "was played by smaller bands before the war and before leaders felt the urge to gratify their egos by standing in front of miniature symphony orchestras. It isn't difficult to remember that the original Top Hatters band out of Philadelphia was one of the most successful, both musically and financially, in the country during the early 40's. And it was composed of only eleven men and boy and girl vocalists. I see no reason why all of us can't do nice things again in the near future with groups of similar numbers."

Bang!

With that the noise of a shot rang out from the California end of the wire.

"I've gotta leave you now, pal," said Jan, away from the mouthpiece.

"Who did it?" we yelled, "Whiteman? TD? Kenton? Who shot you?"

"Nobody," he came back. "That was just Mickey Tripp, captain of our sharp shooting team. We're all members of the National Rifle Association and we're going out on the range now. No more baseball or stuff like that. If you find a band that would like to shoot it out with us though, let us know."

—jeg



What am I supposed to do with this? Join the Hoosier Hot ...?"

Waldorf Sets Summer Sked

New York—The Waldorf-Astoria hotel has set up its summer dance band schedule for 1948, signing up the bands of Xavier Cugat, Guy Lombardo and Jack Fina, to play there in that order. The Latin crew opens the season May 13 to remain eight weeks; the speedboat king (on the water, that is) follows for four, and the Freddy Martin alumnus opens August 5 to remain until the Roof's September closing.

Clap Hands, Here Comes Charlie V.

Chicago—After having smashed all Saturday night attendance records at the Blue Note here, Charlie Ventura's octet closed March 14 to hit the midwest road for three weeks before journeying east in early April.

The Brothers Ventura (all four of 'em) and ensemble appear March 27 at the Edgewater Beach hotel at a dance to be emceed by disc jock Dave Garroway. Other dates include the Labor Temple, Peoria, Ill., March 26; the Miramar ballroom, Gary, Ind., March 28; Memorial Bldg., Rockford, Ill., April 1; Hick's Park, Spring Valley, Ill., April 2; an American Legion dance at Highland Park, Ill., April 3, and the Loras college prom at Dubuque, Iowa, April 4.

Singer Weds Pilot-Hero

Coral Gables—Songstress Jane Froman married the man who rescued her from death in the crash of the clipper plane at Lisbon in 1943, becoming the bride of John Burn at his home here March 12.

Mrs. Burn, recently divorced from singer Don Ross, whom she wed in 1933, is featured with Percy Faith on the Sunday afternoon Coca Cola series. The groom is a co-pilot in Pan American's Latin-American division.

During her two-weeks leave of absence from the program, following the wedding, Miss Froman was replaced by Donald Richards and Kay Armen. She returns as the regular vocal star next Sunday.

Click's Spring Line-Up Clicks

Philadelphia—A steady diet of name dance bands is assured local fans in the steady parade of names bought by Frank Palumbo for his Click nitery. Biggest noise is the booking of Benny Goodman, who will come in with a sextet and carry the band parade into the summer spell.

For the month of March, Palumbo featured one week stands for Art Mooney, Elliot Lawrence, Johnny Long and Hal McIntyre. Coming in for fortnight pitches, Gene Krupa opens March 29, Desi Arnaz follows on April 12, Carmen Cavallaro on April 26, Louis Prima on May 3, and Benny Goodman on May 24.

Band boys will get more than a dozen local and network dance remotes from the room in addition to heavy juke box promotions. In association with the local juke box operators, Palumbo stages a "Click Tune of the Month" party each month.

First Stateside Diz Date May 8

New York—Dizzy Gillespie and his band make their first New York concert appearance following their European tour when they return to the podium of Carnegie Hall for a one-niter May 8.

The exponents of be-bop played the Hall last January 7, just prior to their sailing for Scandinavia and their subsequent tour of north and central European countries.

Leonard Feather, jazz critic writer and disc jockey, will promote the affair and act as master of ceremonies. Leonard, as has been previously reported herein, is collaborating with Dizzy on a book which Robbins music company is expected to publish.

Mail orders for tickets are already being accepted.

Palmer At Starlight

New York—Jack Palmer's band currently appearing at the Starlight Room, Farmingdale, New York, lines up with Palmer on trumpet, Fran Ludwig, tenor sax; Harvey Sell, bass; Gene Parvis, drums, and Herbie Waters, piano.

Kapp Signs Williams

New York—George Williams, arranger for Raeburn and McIntyre, has been signed by Jack Kapp, Decca headman, to score for London Records of England.

Gale Greeted



Hollywood—Arno Tanney, who chants that GI jazz on the army-sponsored SOUND OFF show Sunday afternoons over ABC, pins an orchid on songstress Gale Robbins. Miss Robbins guested on the show t' other week.

CHICAGO BAND BRIEFS

For High Prices, Low Comedy, Chi. Is Tops

By TED HALLOCK

Chicago—And the Korny Klowns shall inherit the Loop! That selfsame "G-string dipped in chop suey" which is "strangling the Street" has been transmuted here into an unhappy combination of video wrestlers who are administering the Indian death lock to jazz, aided and abetted by a grease-painted horde of would-be musician-actors; a group comprising neither wholly AGVA or AFM material, whose bawdy histrionic (?) talents are evidently preferable, from the ops' standpoint to those of bona fide music makers.

Tiny McDaniels, w/unfunny patter and very little music, entered the Capitol March 8, for four weeks, with the Korny Klowns due at the spot as alternate act (and I refuse to refer to them as a "band") March 27. The Klowns' props include a giant-sized Seagram's bottle, and a few instruments thrown in to heighten the illusion.



Ted

Mike Riley replaced Tiny at the Brass Rail March 8 for four weeks with options. He is still capitalizing on that rather nauseating ditty, associated by some critics with the advent of swing (using what simile I don't know), **The Music Goes 'Round And 'Round.**

The Tailspin went into just that. The Argyle street ex-home of Roy Eldridge et al will "open the windows and become a corner tap room," junking jazz, installing an organ, and scads of television receivers. About now Petrillo's viewpoint is beginning to make sense.

Weekend Policy

The Detour, on Howard street, has abandoned midweek talent, using local bands on Fridays and Saturdays only. Alfred Lewis and Jesse Miller have played weekends at the spot recently. The Rhythmites, given notice at the Tailspin, split up. Pianist Ernie Harper went east. Bassist Sylvester Hickmen and guitarist Adam Lambert joined Jimmy Bowman, recently at the Bar O' Music. The Bar brought in the Four Shades of Rhythm March 16 for two weeks with options. Manager Joe Siletta has started Sunday sessions, with fair results, good guest names: Stuff Smith, Gene Ammons and Robert Crum thus far.

Gusts: Jazz Ltd. is probably the only club extant which reserves a table for its musicians . . . and holds it all night. Bechet closes the spot April 19. Danny Alvin was replaced by drummer Bob Saltmarsh March 17. He's an associate of pianist Dick Wellstood; hails from Boston. Leadbelly and Lonnie Johnson guested at an "income tax party" at the Bee Hive March 15. A new organization in Springfield, Jazz Unlimited, sponsors sessions every other Sunday at the Orchid Lounge: next bash April 4.

Regal Lineup

Regal theater continues its heroic lineup. Coming attractions include the Ravens, Eddie (Cleanhead) Vinson and George Hudson's ork the week of March 26; King Cole Trio, April 9; Erskine Hawkins, Annie Laurie and the Paul Gayten Trio, April 23; Buddy Rich and Johnny Moore's Three Blazers, May 7, and Louis Jordan, starting September 3. We'll remind you of the last date from time to time.

Three Sharps and Flats at the new Club Algiers, southside. Colonel McCosmic's sheet sponsors its annual music festival here August 14. Place: Soldier Field. Talent: not set. Nix the rumor that Oscar Moore is dissatisfied in brother Johnny's trio. He's jolly as all get out.

Christy Combo

If and when June Christy leaves Stan, and she insists her stint with Kenton is like "working for my mother," she'll try to find a bunch of "kids" (she, of course, is ready for the matrons' home), with combo instrumentation including oboe, strings, etc.

Herbie Fields' little band into the College Inn March 26 for four weeks. Jimmy Dale's local big band will back Nat Cole at the Regal come April 9. Tenormen Kenny Mann and Gene Ammons, and trumpeter Gail Brockman, will be featured. Manager Judd Bernard has spotted Howard McGhee as front man for the Dale crew, to begin said duties in St. Louis, at the Riviera, May 15. Band will total 17 pieces, is set at the spot for eight days.



Howard

T-Bone Walker opens at the Pershing hotel's Beige Room March 26. Blues singer Joe Turner is due here soon. Former Louis Jordan saxman Billy Wright has formed a seven-piece unit in town, w/gal vocalist. Harry Cool's ork having folded, he'll return to the single ranks.

Saxie Dowell now plugging for T. B. Harms. Chuck Foster goes into a renovated Boulevard Room (Stevens hotel) March 27, indefinitely. The booking represents GAC's first real crack in MCA's armor. The latter agency has handled the Stevens for years.

Agencies Trade

MCA picked up Ronnie Stevens, who takes his Northwestern University ork on the road this summer, and lost ex-Kassel tubman Jimmie Featherstone's band, which switched to Mus-Art. Ventura manager Don Palmer was bedded with pleurisy early this month. Dave Tough finally sent for his drums, stored at the Blue Note since his abrupt departure. His sister got them out of hock, had to produce a written appeal from Davey before being able to send them on to NYC.

Blue Note, unwilling to "murder anyone" after Louis, will book a dormant-type crew the first week after Armstrong closes (mid-April), then return to a name policy, Lord lu

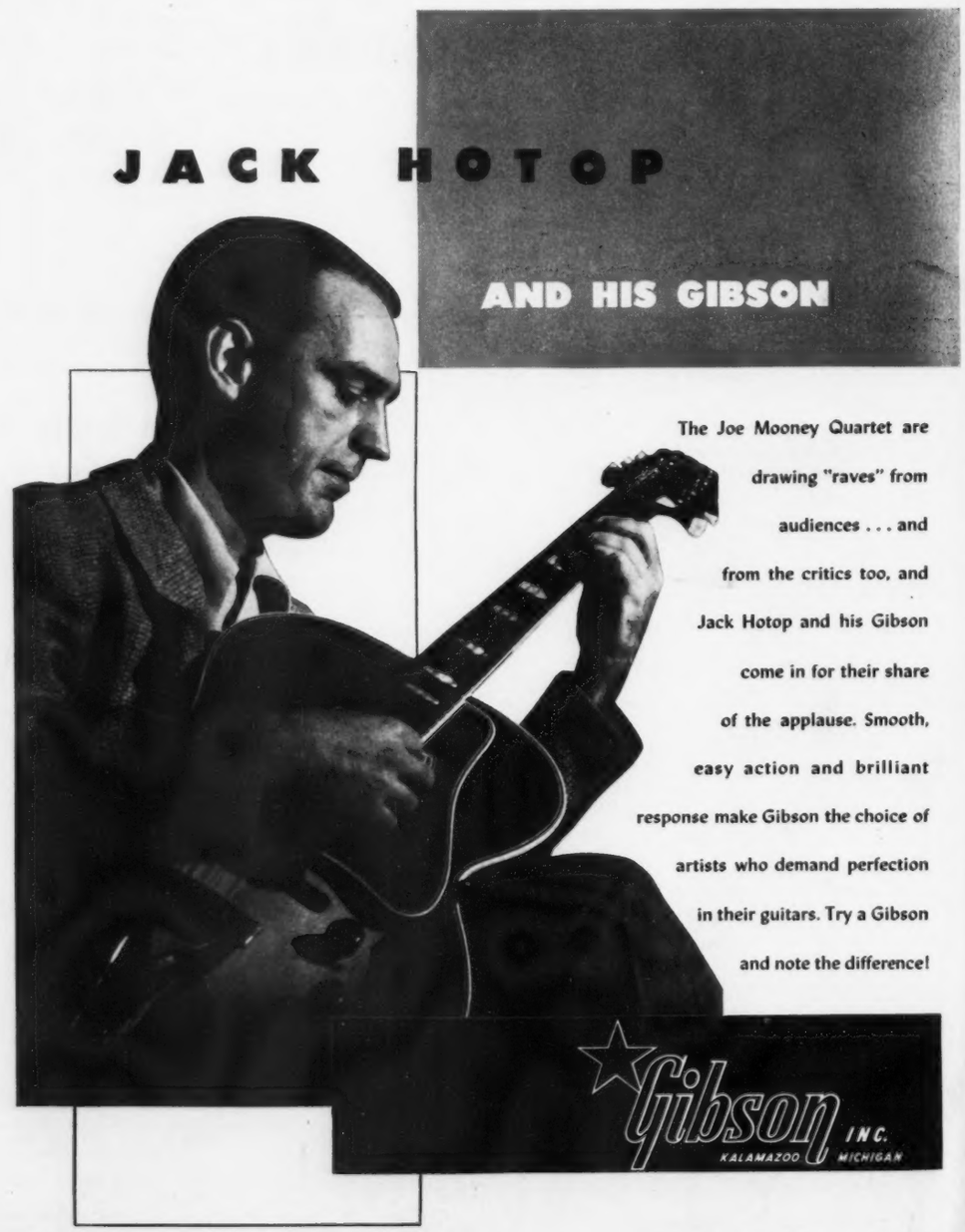
Mares Out

The Chet Roble trio, fe

Sonia Such



Toronto — North-of-border gal Sonia Such with the Benny Louis Pretty miss, and the men, have been jo around the Toronto ter for some time.



Published bi-weekly by Down Beat Publishing Co., Inc., 203 North Wabash, Chicago 1, Illinois. Subscription rates $5 a year, $8 two years, $11 three years in advance. Same price to all parts of the world. Special school, library rates, $4 a year. Change of address notice must reach us three weeks before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Illinois. Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter October 6, 1939, at the post office in Chicago, Illinois, under Act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1948, by Down Beat Publishing Inc. Member of Audit Bureau of Circulations.

pe Brown, currently at St. ls' Forest Park hotel Snack r, will open at the Cairo, here, il 5. Johnny Bothwell did an cellent job of giving our cap- for Paul Mares' photo (in last issue) a real meaning. es, now truly out "in the al- " was **replaced** (joke) by thwell's six-piece combo rch 8. Mares' sudden club de- threw pianist Floyd Bean, mmer Eddie Meusel, and orman Stewart Horton into a which will audition soon, o-styled, with femme vocalist hosen at press time (prob- y Pat Whittaker).

Mares definitely will neither e up music, nor return to the business. Tay Voye is still ging for a job. It's possible combo will wind up on 's east side. Good chance mmer Danny Alvin and his (wonder how many people w this) Teddy Walters, gui- ist, vocalist, drummer extraor- dinaire, will form a trio to job around town, with George Zack on piano.

Sidney Bechet, who made **Who's Who** this year, turned down $1,500 for a week in Paris this May; that rule about having to spend practically all of the loot over there did it. MCA will release Jimmy McPartland from a contract with three years to run. Jimmy's been given permission to book his own jobs, which is very kind of the agency, seeing that they've done absolutely nothing for the guy in over a year and a half.



Sidney

The colloquialisms "crazy" and "the end" fit Charlie Ventura's octet. After a month here the combo swings magnificently. Charlie's adaptation of the Disc **Stompin' At The Savoy** shows Chick Keeney to be one of the greatest drummers alive. **Dues And Blues** gives ample credence to Ventura's claims that four brothers equal great voicings. It's odd that one of the band's main ambitions is to snag the relief job at L. A.'s Palladium.

Blue Note P. A.

Blue Note is probably the only U. S. nitery with a technician at the p. a. all night (he's Dick Hunter). Chicago's city council committee on rules has ordered a full scale investigation of Artur Rodzinski's dismissal on the grounds that the symph is a quasi-public institution, therefore subject to civic inspection.

Oriental theater producer Will Harris, in a gay mood, booked Clyde McCoy into the house, March 17, keeping the Mickey Rooney flick KILLER McCOY as companion feature. Nellie Lutcher into the Oriental today for two weeks, with Tito Guizar. Art Mooney's booking at the cinema palace was nixed by the Clover's NYC Roxy date.

Scott Renewed

Raymond Scott holds indefinitely at the Rag Doll. No word from Barnet about when or whether that combo will materialize. Jimmy Dorsey remains inactive; Mus-Art won't talk about his affiliation with them. Fredi Washington won $60 per week temporary alimony from Lawrence Brown, who also got caught for $600 counsel fees, in NYC.

Because the Embassy club's lease expires April 30, Jay Burkhart's Monday night sessions will switch to the Martinque on either March 29 or April 5, with a half-hour WGN-Mutual t. c. remote at 12:30 a. m. Burkhart plays a concert April 2 at the Henry Clay school auditorium; proceeds to buy two video receivers for youth centers in town.

Ex-WAAF jock Fred Niles now has another show for Dublin's record shop, **The Hot Club**, on WCFL. Half-hour airer, which began March 20, (3:30-4 p. m., Saturdays), will feature guest stars, only if they've really something to do with jazz. Fred also has organized a tele-radio production company, to make movies for projection by the smaller indie stations.

Juke box distributor Fred Morelli (Century Music Co.) is moaning that the well known bottom has been reached. Nickel netting is becoming arduous, Morelli says, because: (1) cost of jukes has risen from $400 and $465 (pre-war) to $700 and $1,000; (2) records have also shot up from a $.21 average to $.49 and $.65 each; (3) discs last just half as long as they used to, nowadays platters are good for about 40 spinnings; (4) number of nickels dropped for canned music is off 60 per cent from last year.

B&VH Folds

Doc Evans' Eighth street theater concert, it is said, drew 38 people and lost $900. Song plugger Chick Kardale, now that Burke-Van Heusen is finis, has jumped to Melrose. Sinatra music, which also folded, has been absorbed (as has B&VH) by parent company E. H. Morse.

Emcee Ken Kennedy has joined Hal Munro's funny band, currently at the Band Box. Drummer Barrett Deems opened March 5 at Springfield's Fireside club (where he'll stay until JD re-forms), with Ray Oehler, piano; Kelly Dunham, tenor; and Bill Hall, bass. Jimmy Kilcran replaced Deems with Eddie Wiggins. Red Coty is Wiggins' new vibist-pianist.

Versatile Eddie

Eddie Wiggins, incidentally, has a monumental array of instruments on the stand (all of which he plays excellently): soprano sax, tenor, alto, clarinet, flute, oboe, and Heckelphon. The latter, which he picked up from a GI who "liberated" it in Germany, is worth $600, is made of rose wood and German silver. Its tone is a cross between English horn and bassoon. Made by the same people who turn out Heckel oboes, the world's finest. A one octave range. The oboe, with a two octave range, is manipulated mightily by Wiggins on such items as **Taboo** and **Caravan.**

Funny, whenever Jimmy Dale plays a concert, half of Jay Burkhart's band is missing. May we add in summation that Red Hodgson's Dixieland band is at the Airliner; four weeks with options. Trumpeter Hodgson is the guy who had such a bad time trying to establish his claim to **The Music Goes Round,** though why anyone would want a share of that stinker I will never know.



Disc Jock Types 'Shine' Offensive

New York—Fred Robbins, WOV disc jockey who caters to the more hep among the radio public, has turned thumbs down on the playing of vocal discs of the song **Shine** on his programs.

"We believe in the brotherhood of man," explains the champion of the hot musician, "and those lyrics are offensive."

The disc jock allows as how they were typical of the good-natured treatment given happy-go-lucky Negro characteristics when the tune was written, but that times have changed since then and those same lyrics today tend to have an offensive quality about them.

Shine has been recorded with considerable success by Bing Crosby and, more recently, Frankie Laine, but several Negro artists also have waxed the ditty and performed it in clubs.

A purely instrumental recorded version of the tune, however, still rates a twirl on the Robbins turntables as he regards it "a standard jazz item," pointing out there's nothing offensive about the music.

NYC Easter Season Talent Represented By Three Hotel Orks

By JACK EGAN

New York—Musically speaking, this town won't offer the connoisseur of be-bop, swing or jazz the ideal Easter vacation and, while the romantically inclined collegians will find the hotel bands ample for their needs, there won't be any occasion to hoot and howl enthusiastic reactions to the kind of stuff that "sends" people.

Reviewed at the Cafe Rouge, Hotel Pennsylvania, New York.

Saxes:
Bud Riffle and John Soderblom, altos; Jimmy Castle and Bob Olah, tenors; Lindy Lindbergh, baritone.
Trumpets:
Ralph Larson, Ed Erickson and Lou Welch.
Trombone:
Virgil Freeman.
Rhythm:
Fred Ditto, piano; Walter Goodwin, drums; Mickey Mandy, bass.
Violins:
Nino Ravarino, Al Galante and Mike Panchesin.
Vocals:
Jack Eaton, Al Galante, Jimmy Castle, Ed Erickson.
Dick Jurgens, trumpet and leader.

Dick Jurgens has stuck with the standard style that made him a midwest and Pacific coast favorite prior to his entry into the marine corps shortly after Pearl Harbor.

The music is aimed at pleasing dancers, primarily, and at providing interesting interludes of entertainment for the onlookers, secondly. Never does it try to startle with blatant upshots, nor does it try to snag any first prizes for instrumental soloists with take-off choruses. These are left for the Kentons, Dorseys, Ellingtons and Hamptons. Jurgens strives for good solid ensemble stuff.

What it lacks in musical effervescence, the band, and its leader, make up in personality, showmanship and presentation. The sets, all tunes played in good dance tempo, are well varied, with enough novelty effects injected to amuse even the droll-est spectator.

There's plenty of choral work by the entire band, there's some trio work, and there are solos by Jack Eaton, a recent graduate of the Spike Jones stable made to feel at ease throughout the evening by the occasional firing of cap pistols from the rear row; Ed (Boney) Erickson, lanky trumpeter who does most of the comedy work, slightly reminiscent of Ish Kabibble when Kay Kyser played the Penn; Jimmy Castle, a fine baritone, and Al Galante, another novelty specialist.

It's our guess that if there is any collegiate business around town during the holidays, Jurgens will snag the greater part of it. Should make the Pennsylvania resemble itself as in days of old when the late Hal Kemp gathered the kiddies around the Madhattan Room bandstand.

* * *

Reviewed at Terrace Room, Hotel New Yorker.

Saxes:
James Santucci, Norman Rosner, altos; Sol Schlinger, James Gemus, tenors; David Kurtzer, baritone.
Trumpets:
Charles Genduso, Frederic Shears, Irv Kusten.
Strings:
Joseph Spallino, David Novick, Joseph Arbeit.
Rhythm:
Irving Brooks, drums; Michael Gloe, piano; Richard Romoff, bass.
Accordion:
James Cricchio.
Vocals:
Toni Arden, Bob Johnstone.
Shep Fields, leader, straws.

One doesn't review Shep Fields' orchestra. It merely needs identification into which category it falls—the old Shep Fields band or the older Shep Fields band. The old one, you may recall, was his saxophone orchestra with which he made a stand in the early 40's. The older one is the one with which he is commonly identified, the one with which he scored his big hit featuring accordion and bubbles.

It is the older band that he revived when he returned to the baton business not too long ago and brought into the Hotel New Yorker for his current run.

Like the bands of Lombardo, Kaye, Welk and the like, the Fields band (Shep, not Herbie) has its own definite following. The disciples of this type of caricatured music support their idols strongly. Followers of be-bop, swing, Dixie and such merely scowl at the suggestion of listening to Fields-type music and run for the nearest ear muff.

Musically the new Fields band does no more or less than the older one with which he made a mere barrel of money. It bites into its music and lets it out in little pieces, interspersed with the pitter patter of tiny runs up and down the accordion. It does do a highly commendable job of playing the accompanying music for the ice show featured in the Terrace Room.

One department that does rate recognition from music fans of any school is the vocal corner. Toni Arden, the femme half, and Bob Johnstone, the male, rate above average.

For the purpose of accumulating money, Shep has chosen the right road. The few engagements he played prior to his New Yorker debut proved that. There seems little doubt that his good fortune will continue, despite the grunts of the Fred Robbins and Dave Garroway fans.

* * *

Reviewed at Meadowbrook, Cedar Grove, N. J.

Saxes:
Angie Delabadia, Joseph Butera, tenors; Louis Slota, Jim Putnam, altos; Don Mohr, baritone.
Trumpets:
Norman Bell, Joe Selletti, Irv Trisko.
Trombone:
Don Boyd.
Rhythm:
Ray Brown, piano; Al Russ, bass; Frank Hudec, drums.
Vocals:
Terry Mitchell.
Buddy Moreno, vocals, guitar and leader.

Moreno's year-old band, built in Chicago, should be a good runner-up to Jurgens for collegiate appeal. Following its eastern debut at Frank Dailey's Meadowbrook it moved into the Commodore's Century Room, there to hold forth until Woody Herman's entrance in late April.

The band, like Jurgens', features ensemble stuff for the most part, broken up by a generous portion of novelty tunes. The woodwinds, getting their most effective results with a two bass-clarinet-and-flute combination, handle most of the color. Instrumentally very little solo work is featured. Don Boyd, who worked with the leader when both were with Harry James and Les Brown, on trombone, and Ray Brown on piano handle most of what single spots are allowed.

Terry Mitchell, a Minnesota gal, handles the femme chirp corner; Buddy, naturally, takes the male choruses, and together they duet through a series of boy-and-girl novelties a la Nelson and Hilliard or Harris and Ray, or how good is your memory?

Capsule Comments

New York—Vaughn Monroe brought in his regular stage show to the Strand. Regular, because it was the same company that played there last time. Registers strongly though, particularly **Ballerina**, in which a fluffy skirted luscious thing tiptoes around the piano top under a pin spot, then, on chorus No. 2 does some terpsichorean tricks across stage. Very effective. Monroe carries most of the show himself, which is just what the people want. Ziggy Talent rates second honors, with acts Frank Fontaine and Mayo Bros. helping.

* * *

New York—Louis Prima runs wild through practically the entire Paramount stage show and while professionally the band's antics may lack polish, they certainly score heavily with the packed houses. Crew may be billed as the band that plays pretty for the people but at the Pary it played anything but pretty—and the people loved it. All the sidemen contribute their share of mugging, particularly on the band's big record tunes. Show is doubly funny for those who understand Italian.

* * *

New York—Tex Beneke and thirty musicians opened at the Capitol along with **The Naked City** on screen, but it was the new comedy team of Jerry Lewis and Dean Martin that busted the seams wide open and set up all kinds of cheers from the audience. Musically, aside from the clowning of Lewis with trumpet and Martin with trombone on the closing theme, the **Sabre Dance** created the most excitement, one of the best arrangements heard in the Broadway vaude houses . . . and it's being heard in just about all of them this season. The band's fans should like the show there's much more music in than in the average orche presentation on the Stem.

Attend Jock Party, Natch



New York—Piped in by the jocks, these four plug conscious juke-box favorites attended the recent disc jockey shindig here. Left to right, above: Sammy Kaye, Perry Como, Ed Howard, Vic Damone.

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...looney's 'Clover' Nets ...ickels, Scares Block

By MICHAEL LEVIN

New York—On January 3, Martin Block played a record the first time on the air, announced flatly to his listeners, ...is will set the music business back 25 years. I hope this ...is kidding." That record has currently passed the 900,000 ...k in sales, has MGM's Bloom...dale plant 60 per cent devoted ...pressing, and recently was ...ed for an hour straight on ...air in Kansas City, and for ...hours by Salt Lake's Jazzbo ...

...e record's featured instru...ed by the way is the banjo—...ed by Mike Pingatore, Paul ...iteman star of the early ...nties. Whiteman, when he ...rd the record, said, "I think ...going to be as big as my ...ee O'Clock In The Morning ...ich sold over three million copies) and it sounds just as corny as my band did 25 years ago."

This time bomb from the rear was planted on the business by Art Mooney, an affable 32-year old tenor saxman from Detroit, when he recorded **I'm Looking Over A Four Leaf Clover**, a 1927 vintage tune, at the insistence of Harry Meyerson, MGM recording director.

Mooney is walking on clouds, still can't believe he has the first hit record of 1948, and one that looks as though it will reach the million mark.

Started In Detroit

He started in 1936, working with various tenor bands in Detroit. He recalls that year he was working Eastwood Gardens there when he noticed a young blonde in red hat, gloves and purse, chewing gum a yard wide, jitterbugging in front of the stand. He asked her casually if she sang, gave her accompaniment to **Goody-Goody**, was astonished when the crowd practically tore the house down yelling for more. He got her a job at the Greystone ballroom where Vincent Lopez hired her, gave Betty Hutton her start to screen fame.

From Detroit, Mooney took his Orville Knapp-styled band to Bordewicke's in 1941, and then went into air corps special service until 1945. Coming out, he went into the Lincoln for six months, ran through $43,000 put up by a Florida backer trying to get his 14-piece band started.

Didn't Like Vogue

He broke his MCA contract when that agency insisted he should sign with Vogue instead of Capitol, feeling that the former's plastic process would be a tremendous success. It wasn't, and the final quietus to Mooney's record hopes was applied when a fire destroyed a good many of the masters he had made for the company.

Soon after that the money started to run out. He moved into the Rustic Cabin, sweated out most of 1946 there playing to few customers but lots of airtime in the hopes of garnering himself a record contract. MGM finally came through in the spring of 1947, and his current smash hit broke just as he went into Meadowbrook, December 25, a job he booked himself.

Trio Helped

The band now numbers five reeds, six brass and three rhythm, plus the Galli sisters and Buddy Breeze on vocals. Mooney insists that if his band has any success, a great deal of it is due the vocal trio. "Those girls spent five and six hours a day hunting novelty material with me," he reports. "If we succeed, they sure deserve a lot of the credit."

Arranging is handled by Marty Swartz (instrumentals), Freddy Noble, Shep Fields' drummer, (ballads), and Bert Ross (novelty tunes).

Entertainment Counts

"I am firmly convinced of one thing," Mooney told the **Beat**. "With a very few exceptions like Ellington and Kenton, it isn't the kind of music you play that matters, it's the kind of show you put on with it. When I was in the army, I saw that the guys wanted to be entertained, not played to, and I've tried to do the same thing ever since. I want to be like a Heidt or a Kaye—those guys stay on top for years, make dough without breaking their necks.

"As for dancing, I know two-beat bounce is better—it's easier for the average person to dance to. I wouldn't say we're back to society tempos yet—but just a cross between that and the style of slow ballads they had during the war.

Not Corny

"My band isn't corny—it just plays solid dance music and puts on a good show. We even have one arranger, Joe Leahy, who spends all his time doing choir arrangements for us.

"My favorite bands? Freddy Martin and Glenn Miller in 1936, and today too. I may have corners on me, but that's the kind of music I like and I don't care who knows it. For vocalists, I'll take Dinah Shore, Bing Crosby and Frank Sinatra while Jerry Gray and Toots Camarata are the arrangers I like.

Brazil As Big

"As for that record, the funny part is that the other side, **The Big Brass Band From Brazil** is probably going to be just as big a hit. It's written by the guys who did **Civilization**, and MGM says they're getting almost as many calls for it as **Clover**.

"Funny how we happened to record it. We were recording December 10 and went into the Turf for a sandwich during a lull. Carl Sigman was sitting there just finishing the tune. We asked him if he knew of any good material. He told me the title, and it hit me so well I grabbed the lead sheet, we sketched the arrangement that night and recorded it the next morning.

Added Banjo

"Odd gimmick to **Clover** is that after the record started to hit, we had to add a banjo to the band. Pingatore had done the date, but couldn't work with us steadily. He told me that he's a big man again around the studios now. Maybe I've revived the banjo. At any rate, the guy who has been playing banjo for me since then is Harry Reser. Remember the Cliquot Club orchestra on the radio in the early thirties? Well, that was Harry's band.

"As to why we did the record that way, we just took a chance. I figured that with Jolson's success, there were a lot of people around who hadn't heard the banjo sound and that it might catch on again, just as Al had. After we finished it, the band broke up so hard laughing we had to quit recording that day, we just couldn't do anything more.

Key To Success

"Incidentally, you know the orchestra bells that you hear on the side? Well Bert Ross, who arranged the tune, is playing them. But he didn't have a mallet, so he used my room key, No. 216, at the Park Central to play them with. Maybe I should direct with it from now on.

"Reser, by the way, is only going to be with us as long as we are around New York. He's got a combo idea of his own, so Eddie Pulaski is taking over the banjo chair.

"If Joe Mooney made it with the accordion, I guess I can try with the banjo."

With almost a million records sold, he probably can too.

• • •

Chicago—The Mercury disc of **I'm Looking Over a Four-Leaf Clover** which Mercury executive Art Talmadge says "isn't as professional a job as the Mooney record" (on MGM) has nevertheless sold over 450,000 copies to date, also according to Talmadge.

Mercury bought the master, cut by the Uptown String Band, from Philadelphia's Dave Kranz almost two months ago. The Uptown unit is a Philadelphia club which parades annually in the Mummers' Day celebration. They have been using the banjo-and-choir version for years, although it was unknown outside of their home town.

Banjoist Collins



New York—From out of the dim dark, and more specifically from Detroit, came Eddie Collins to join Art Mooney on banjo. Until recently, when the Mooney band borrowed Mike Pingatore from Paul Whiteman for the now-historic CLOVER, Art, right above, had not felt the need for a banjoist in his organization.

Raeburn, Kaye For July Fete

New York—As plans progress for the World's Fair of Music, scheduled for Grand Central Palace the week of July 19, announcement was made of the pop music artists who are being scheduled for participation in the entertainment.

The fair will feature a preview night on Sunday, then two performances each day for the week, matinee and evening. Each performance will be different.

All Types

The proposed list includes such notables of popular music as Harry James, Percy Faith, Guy Lombardo, Vaughn Monroe, Stan Kenton, Tex Beneke, Dizzy Gillespie, Sammy Kaye, Joe Mooney, Boyd Raeburn, Desi Arnaz, Noro Morales, Duke Ellington and their orchestras.

Also slated are Art Lund, Frankie Laine, Ella Fitzgerald, Diosa Costello, Josh White, Susan Reed, James Melton, Robert Merrill, the King Cole Trio, Jane Froman, Gladys Swarthout and Frank Sinatra.

In conjunction with the fair, the post office department plans to issue a Francis Scott Key stamp.





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ON THE SUNSET VINE

Louella Trips, But Good; Mooney Mulls L.A. Debut

By EDDIE RONAN

Hollywood—A good intro to this column would be some pithy commentary on Idaho's Senator Glen Taylor, the singing cowboy who junked his horse and guitar to become Henry Wallace's vice-presidential running mate, but a more amusing occurrence popped up in the red-face department.

Catching the daily columnists in error has long since ceased to be entertaining, but when a BIG columnist is being patted on the back by her paper for being the greatest, and the same day in her pillar she fluffs, that's worth a small barb.

In a recent issue of the Los Angeles **Examiner**, Louella Parsons was given a page three, six column spread (with pictures) announcing that "from all parts of the United States will come leaders in the civic, business and entertainment worlds to pay tribute to Louella on the occasion of her 27th anniversary with the Hearst newspapers.



Eddie

"A mammoth testimonial dinner . . . honoring the International News Service motion picture editor and columnist of the **Examiner**, will mark the highlights of her long and meritorious career. Miss Parsons is considered the foremost in her field today."

Hosts of big-name stars and personages were named who would pay tribute to Miss Parsons' journalistic prowess, and yet on the same day, only a few pages back, in her column, she wrote:

"Martha Scott has been told that she and Mel Powell may expect twins, and she is delighted."

Need we mention that days and days before, Martha and Mel became the parents of a SINGLE baby boy.

• • •

Handlers for the Joe Mooney quartet are scouting local clubs for a spot in which to drop the great unit for its first appearance on the west coast. It will take a gigantic promotion job, for here Mooney is colder than two feet down a deep freezer. In nine months on the coast, this department has yet to hear the first Joe Mooney record plugged by a local disc jockey. With promotion, a good spot might be hip Lila Angelino's Santa Monica supper club.

Items in Brief: The Page Cavanaugh trio had their April stint in St. Louis switched at the last minute from the Chase to the Forest Park hotel. They come coastward in May . . . Mark Warnow checks out of the Borden airer next month when the show goes to New York . . . Joe Venuti recently formed a 7-piece combo and opened March 11 at the College Inn, Kansas City. Proposed bookings will take him east to NYC . . . Henry Busse comes into the Palladium from April 27 to May 31 . . . Jack Fina holds over at San Francisco's Claremont until May 11, when Russ Morgan goes in . . . The Bobby True trio now is featured on a live half hour one-day-a-week stint on KFWB's **Hollywood Bandstand** . . . Bandleader Dick Stabile and wife are expecting in the spring.

Margaret Whiting will fly to New York next month to discuss a Broadway play . . . Singer Andre Villon opens Charley Foy's supper club April 6 . . . Lucille Norman just returned from a Las Vegas vacation . . . Disc jockey George Jay was renewed for another 13 weeks on his **Show People's Show** from The King's restaurant nightly from 12 to 3 a. m. over KWIK . . . The largest single chunk of time ever sold on the Al Jarvis **Make Believe Ballroom** during 16 years of broadcasting, was bought by General Electric when they signed recently for one hour daily, Monday through Friday.

The Top Notchers are back in the Florentine Gardens, working both the show and the Zanzibar room . . . Michael Watson has been named advertising and promotion head of KMPC . . . **Who But You,** tune by Misha Novy and Eddie DeLange, is being pubbed by Herbert music . . . Henry Tobias, song writer-producer, has been named vice prez in charge of tele production for Larry Finley. Miss Florence Green, formerly with CBS video in New York, will assist . . . Spade Cooley on his current national tour will play Carnegie Hall, New York. The first hillbilly concert, they say.

Trenier Twins Hold

Hollywood—The Trenier twins, Claude and Cliff, have been held over at the Mellodee in west Los Angeles. Vocal duo is backed by the Gene Gilbeaux quartet, airs over KXLA nightly. Their latest Mercury release is **Ooh, Looka There, Ain't She Pretty** and **No, Baby, No.** Latter tune was penned by Bobby Troup, writer of **Route 66** and **Frim Fram Sauce.**

Billy Berg's Ready To Fold

Hollywood—Billy Berg's, one of the last of the V street jazz spots, was slated to shutter at press time, w few if any definite plans for the future. Business terrible—the worst he's seen in years, Berg said bef locking up, adding that "can't make it with Ella, tha can't make it at all." Ella F gerald's date was trimmed minimum due to the sl houses.

Berg contends that his out may be a complete ch in policy. His present plans for the club to be closed f few weeks during which tim intends to remodel his st change his lighting and pos break open again with a va ville show. Nothing was set weeks ago.

Last two units in the were those of Vic Dickenson Connie Jordan.

Haver Anatomized

Hollywood — Actress June Haver, one-time vocalist, and estranged wife of bandleader Jimmy Zito, last month underwent an appendectomy at Santa Monica hospital. Her condition was reported "very good" by Dr. R. D. Hyde, who performed the surgery.

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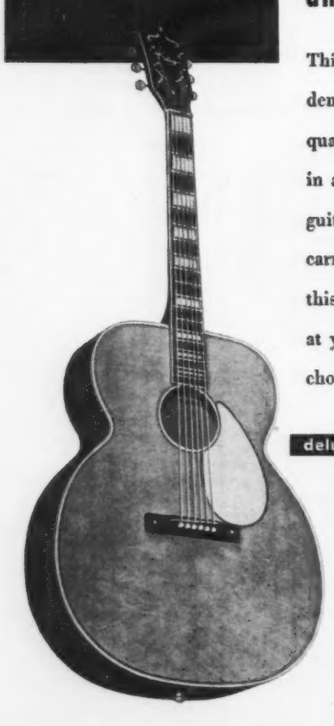
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rle Joins Ork; aughter Better

ollywood — Bandleader ankie Carle entrained from e two weeks ago after spend- a week at the bedside of his ghter, vocalist Marjorie hes, who was critically ill in Vincent's hospital with com- ations resulting from the loss an expected child.

Carle, who flew (his first ne trip) here from Columbia, C., will meet his band in ovidence, R. I., from where he ll continue his eastern tour.

is Hughes is reported to be nsiderably better" although e is expected to be bedded for nths.

ADJ Fodder

Hollywood — Marilyn Jarvis, e of well-known disc jockey Jarvis, became a platter spin- in her own right last month en she was added to the ord jock staff of radio station AC. Marilyn had subbed for bby recently during an illness d as a result of her efforts ed up a couple of sponsors. she joined the fold.

Modernaires Into Movies



Hollywood—Paula Kelly and Hal Dickinson of the Modernaires go over a new tune with Glenn Raikes, who keeps their voices in top shape. Paula and Hal, heard with the Modernaires on the DOUBLE OR NOTHING airshow, checked in at the Universal-International lot recently for a series of movie shorts.

Peggy Astounds Ciroites With Nitery Showmanship

Hollywood—Peggy Lee did the near impossible. With little pre-opening ballyhoo, Miss Lee worked a three-week single at Ciro's on the Sunset Strip, had the ropes up opening night and thereafter packed the plush spot nightly—a virtually unparalleled triumph for any other than the most schooled and assiduously-attended nitery performers.

Granted that she's a top recording star, the blond chanter has had scant experience before a mob so stoically indifferent to the artistic offerings of others as that at Ciro's, or, say, NYC's Copa. Yet, with ease and assurance, the former BG vocalist layed down a well-chosen, perfectly-timed program that held the usually talkative house to a hush. Shows were short (six numbers), but magnified by perfect pacing.

Recorded Faves

Stint caught by **Down Beat** included **Sugar, Trouble Is a Man, I Don't Know Enough About You, I Can't Give You Anything But Love Baby,** a Willard Robeson musical portrait, and smash windup with her now-famous **Manana.**

Filmdom know-it-alls were stunned by her professional showmanshp, especially in view of the fact that she had only two trys as a single since she left the band-vocalist class in 1942. She appeared at the New York Paramount late in 1946 and here briefly last spring at the now-shuttered Bocage.

Backing for her material was effectively handled by guitarist Dave Barbour, who used Jackie Mills on drums, Hal Schaefer, piano, and Harry Babasin, bass.

—ron

Grayson Drunk Rap

Hollywood — Bandleader Hal Grayson pleaded guilty to being drunk on private property, was given a suspended 30-day jail sentence, fined $15 and put on probation for six months during which time he is to "stay on the wagon." Grayson was arrested on complaint of his aunt.

Jordan In L.A.

Hollywood—Louis Jordan, following a break-in date for his new crew at the Golden Gate theater, San Francisco, came back to town March 15 to begin work on his new picture, **Look Out,** to open at the Million Dollar theater, March 28, and to play the Lincoln theater.

Barclay Allen Debuts 12 Men

Hollywood — Pianist Barclay Allen last month left the Freddy Martin band to form his own 12-piece unit which he debuted March 2 at Ciro's on the Strip replacing Xavier Cugat. Allen worked the final week with Peggy Lee before the incoming Mitzi Green took her first Hollywood club bow.

Allen's departure marks the third pianist to step up to bandleadership from Martin's Steinway in the last three years. Other two were Jack Fina and Murray Arnold. All, reportedly, did so with Martin's blessings.

Two 88s!

As a safeguard, Martin will sport **two** knucklers when he opens San Francisco's St. Francis hotel April 6. Guys are Roger Striker and Marvin Wright.

Allen's rhythm section (Stan Black, guitar; Sid Fridkin, bass and Merle Mahone, drums) worked together as a quartet with Allen when the pianist was musical director for KLAC here. Group also recorded as the Barclay Allen four.

Singer Recupes From Operation

Hollywood—Vocalist Joan Barton at press time was reported in "good condition" at Cedars of Lebanon hospital here following an operation on her spine which revealed that the singer had been walking around with a broken back for nearly three years.

Recent muscular spasms brought about the operation which showed that Miss Barton had fractured her spine during a fall as she stepped from an army plane on Tinian during a USO tour in 1945.

New Label Appears

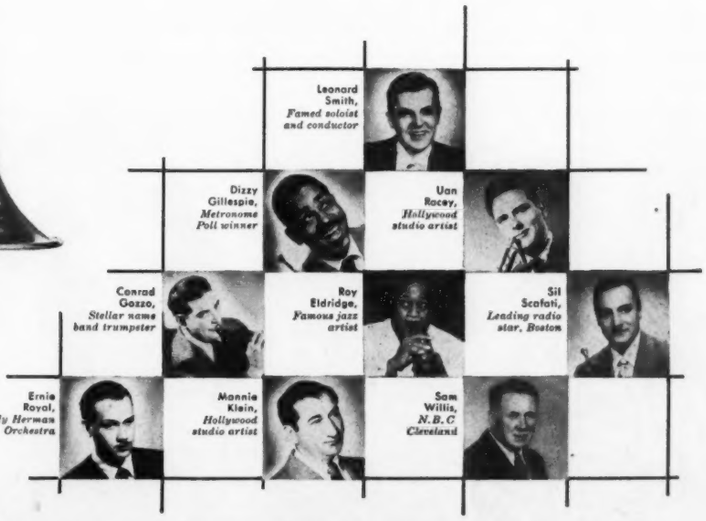
Hollywood—La Bonita records' first release—distributed through a national drugstore chain—features Cee Cee Blake's **Platta Putta,** a tune penned by Lew Porter and Vic Knight. Vocal is backed by the Dave Pell combo. Firm's second release will showcase Jimmy Lennon on **Broken Hearted Gypsy.**



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the scale . . . up, UP into the range
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Subscription Rates: $5 per year in advance. Same price to all parts of the world. Special Library and School Rate, $4 per year.

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CHORDS AND DISCORDS

Thanks

New York

To The Editors:

You are to be congratulated on having a so sensibly capable reviewer as Tom Herrick take over the record reviews. Knowing his work better perhaps than other **Beat** readers, I can say they are in good hands indeed.

Michael Levin

• • •

Bob Wants More

Princeton, N. J.

To The Editors:

I'd like to get my word in, along with the multitudes, concerning Mix's interview with Stan Kenton. I've been putting out my quarter for two years now, and I enjoyed this article more than anything it's ever been my pleasure to see in the **Beat**. For the guys like me who know our idols only by the comparatively small number of records they make and what we read about them in publications, it's really a great thing to get the extended opinion of a man like Stan. By reading a few lines here and maybe a paragraph there we naturally begin to build up a picture in our minds of a cat, and then somebody will come out with some information and we find out he's a character. Or the other way around. I have always admired Stan but never as I do now—because of your article alone—I get a chance to see what he is like. The point is that I'm asking you please, for more things such as this.

Bob Kelly

Kenton Biting Hand

Dayton, Ohio

To The Editors:

After reading his (Kenton's) answers, I suddenly saw the light. He, like so many others, is trying to force his music on the public, not caring what their likes or dislikes might possibly be. Glenn Miller might have been just a business man, but he knew his business and at least tried to please the people who fed him.

Randall L. Taylor

• • •

No Emotion?

England

To The Editors:

. . . He himself has said that his music is not necessarily typed to emotions. Are we to assume then that this "Progressive Jazz" has no emotions, in fact, that from now on jazz itself no longer has any emotions? If that is so then it has lost its art and meaning and there is also that danger that in the not so very far future it will have no further boundaries than that of Stan Kenton. I myself hope that day never arrives.

Brian Everett

• • •

Kenton A Pioneer

To The Editors:

. . . Stan's music may be banal at times, but what music isn't? May I now commit the unpardonable sacrilege of stating that some of the prized gems of the classics display their particular kind of triteness, which has existed over a longer period of years. Take for example the loud and unlovely chord that is repeated several times at the end of practically every symphony. You take it! I can't!

Jazz, in many ways, needs to be rejuvenated. Kenton has particularly drawn attention to this fact by creating an untried, unique style of his own. People have reacted to his music in many ways. Some people like it because they prefer music fast and furious. But Kenton's true admirers like his music for its refreshing ideas, its unusual styling, and its complex nature. On the negative side there are those who don't like it simply because they don't like jazz of any type. Some consider it loud, harsh, poorly arranged. Others are confused by it, can't understand it. The indifferent ones consider it a passing craze.

Though Stan himself may not fulfill his dream of revolutionizing jazz, he will, I believe, blaze a path for the future band masters. He is, so to speak, a pioneer.

Lillian Angelini

RAGTIME MARCHES ON

NEW NUMBERS

ADLER—A daughter to Mr. and Mrs. Jerry Adler, February 19, in Hollywood. Dad is NBC staff musician.

BRENNAN—A daughter to Mr. and Mrs. Terry Brennan, February 25 in Mt. Vernon, N. Y. Dad is Guy Lombardo pianist.

BULASKY—A daughter, Tina (7 lbs. 4 oz.), to Mr. and Mrs. Joe Bulasky, recently in Hollywood. Dad heads Coffee Dan's.

CHRIST—A son, Thomas Charles (7 lbs. 6 oz.), to Mr. and Mrs. Robert Christ, February 19 in Youngstown, Ohio. Dad plays trumpet and arranges for the Johnny Gardner quintet.

GENSON—A son to Mr. and Mrs. Don Genson, February 16 in Hollywood. Dad is with Leeds Music.

JOHNSON—A daughter, Bonnie Lynn (5 lbs.), to Mr. and Mrs. Ernie Johnson, February 3 in New York. Dad is pianist-arranger with Johnny Long; mom is former dancer Ronnie Rogers.

KUSH—A son to Mr. and Mrs. Conrad Kush, February 23 in Nanticoke, Pa. Dad is pianist and arranger for the Lee Vincent band.

MacRAE—A son (7 lbs. 8 oz.), to Mr. and Mrs. Gordon MacRae, February 11 in Hollywood. Dad is singer.

STONE—A daughter, Toni Elizabeth, to Mr. and Mrs. Charles Stone, February 22 in New York. Dad is band publicist.

TIED NOTES

HALPERT-LEE — Bernie Halpert, band contractor, and Marjorie Lee, Joe Reichman vocalist, February 20 in Las Vegas.

KELLOGG-WILSON—Ray Kellogg, singer with Les Brown's band, and Eileen Wilson, also a singer with the band, February 15 in Hollywood.

MILLER-HANSON—Don Miller and Adeline Hanson, KWIK disc jockey and press agent, March 8 in Riverside, Calif.

OWENS-CLEVELAND — Harry Owens, bandleader, and Helen Cleveland, February 26 in Santa Barbara.

PASSERO-TOWNE—Maury Passero, press agent, and Marilyn Towne, singer, February 22 in Philadelphia.

WILLSON-ZAROVA—Meredith Willson, radio arranger and composer, and Raina Zarova, operatic soprano, March 13 in Los Angeles.

FINAL BAR

CLARK—Francis A. Clark, 81, composer and music publisher, February 24 in Philadelphia.

FIELD—Margaret V. Field, 70, organist and singer, February 11 in Detroit.

GEORGE—T. Arthur George, 71, organist and conductor, February 19 at Yorkton, Sask.

HIPSHER—Dr. Edward Hipsher, 76, music critic and an **Etude** editor, March 7 in Marion, Ohio.

HOPSON—Jesse Allison Hopson, musician, February 14 in Norwalk, Conn.

MANNING—Edward Manning, 74, composer and teacher, March 8 in New York. He was a former superintendent of music in the New York public schools.

OLESON — Rangval Oleson, 70, charter member and six times president of Local 70, member of the first Omaha symphony and father of Budd Oleson, Omaha bandman and Art Oleson, **Beat** correspondent there, March 7 in Omaha.

OLIVER—John Oliver, 53, composer, arranger and associate editor of the Edmonton, Alberta, Journal, February 9 in Edmonton.

WATSON—Alton Cook Watson, 34, composer and lyricist, February 23 in Raleigh, N. C.

LOST HARMONY

BOCK — Johnnie Bock, drummer formerly with Stan Kenton and Sonny Dunham, and Marie Davy Bock, February 25 in Chicago.

Can't Record? Use Airshots

Should the record ban continue for an extended per as is presently indicated, there is every possibility that re radio pickups of dance bands will regain the important they held in the music business some years ago.

Prior to the influx of the disc jockey and his rapid to importance as a builder of tunes and talent, the wire was the key instrument in acquainting the public the latest in musicdom and retaining for established at tions their prominence in the public eye.

Bandleaders would sacrifice up to two thousand dol a week for a four to six week period to hit a Meadowbr New Yorker, College Inn, Palladium or some such spot heavy sustaining air time. But, as the '40s began rol along, slick promotional work on good discs did the for them and all the sustaining time in the world coul equal the power of the turntables in tiny radio stations busy juke boxes.

Radio listeners, once given to tuning in their favo who were broadcasting from some popular night spot du the late hours, ignored the live shows and turned to midnight and early hour disc jocks.

We do not mean to slander the platter spinners. Th done a commendable job of building up new talent their wax shows. They're still doing it. They've done a job and most have been well paid. All well and good. W merely passing on an observation, not offering a criticism anybody's occupation or anybody's decisions.

How long it will be before the record ban is felt, reserve supply now on the shelves of the disc shops exhau and the public impatient to get fresh material and new tunes is the sixty-four dollar question right now.

But when the answer comes through, we might see importance of remotes revived. Think back a decade more and consider the parade of ranking bands . . . Loma, Larry Clinton, Cab Calloway, Ben Bernie, Benny Go man, Rudy Vallee, Ozzie Nelson, Gus Arnheim, Paul Wh man, Duke Ellington, Noble Sissle, Ted Weems, Ernie Gold Bert Lown and so on. True, they made records, but ho many people had phonographs? It was the radio waves wh made them the big favorites with the living room lounge

Yes it can happen again.

New York—Miriam Spier, well known vocal coach, has completed her **Handbook For Vocalists**, her first book. It will be published by Marx Music company.

WHERE IS?

SHORTY ALLEN, orchestra leader
CHARLES CARLYLE, former singer.
EDDY FARLEY, trumpeter, co-a of THE MUSIC GOES 'RO AND 'ROUND.
MILDRED FENTON, singer with Venuti's band.
VERNON (MUTT) HAYES, clarin once with Paul Whiteman and Waring.
PEGGY HEALY, singer once Whiteman.
BILLY HOWARD, singer form with Don Reid's ork.
KING JOHNSON, band leader.
JAY LAUGHTON, tenor man form ly with Raymond Scott.
CLARENCE McGRATH, drum formerly with Max Kaminsky.
BILL NELSON, saxophonist Ozzie Nelson.

WE FOUND

TEDDY BLACK, leader, now a York music publisher.
ALLAN DeWITT, former singer Tommy Dorsey and Jan Savitt, leading his own band in the west.
FORD LEARY, sideman and voc with the old Larry Clinton b died in a small town near Roche N. Y., more than a year ago.
HARRY McDANIELS, novelty voc ist, now has his own small orche

REEDS GILBERT by Eddie Ronan





San Francisco—Johnny Wittwer (ex-Wingy Manone, Pete Daily), took over the piano spot with Lu Watters Yerba Buena Jazz Band, replacing Wally Rose, one of the original members of the group. Wittwer came here from Phoenix, where he was with Ben Marden's band at the Sundown club.



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THE HOT BOX

New Orleans Jazz Cut In 11th Hour Sessions

By GEORGE HOEFER

Chicago—New Orleans music was included in the last minute hectic scramble for pre-ban cut masters. Two outstanding projects exclusively slanted to the collectors of pure jazz got in under the wire in New York City. Willie (Bunk) Johnson of New Iberia, Louisiana, who shivers when reading a letter describing a snowstorm, trekked to Gotham and waded through the BIG SNOW to Carnegie Hall for a wax grooving sponsored by Robert Stendahl of Gary, Indiana, Irving Stone and A. Harold Drob.

The accompanying band with the illustrious Crescent City pioneer included names never before associated with the famed Bunk. The line-up consisted of Garvin Bushnell-clarinet; Ed Cuffee-trombone; Wellman Braud-bass; Alphonse Steele-drums; Don Kirkpatrick-piano; and Danny Barker-guitar.



George



Ernest (Punch) Miller
Photo by Wolman

The stylus inscribed a bevy of varied type tunes as follows: **The Entertainer, The Minstrel Man, Chloe, Someday, Hilarity Rag, You're Driving Me Crazy, Out of Nowhere, That Teasin' Rag, Some Of These Days, Till We Meet Again, Maria Elena,** and **Kinklets.**

Another pre-ban session of considerable interest to collectors involved the fabulous Kid Punch Miller of New Orleans and Chicago renown. Punch dropped anchor in New York early this winter and met Sam Meltzer of Century Records. Sam took him to a studio with Edmund Hall-clarinet; James Archey-trombone; Ralph Sutton-piano, Ernest Hill-bass, Arthur Trappier and Jimmie Crawford-drummers. Punch proved to be the same old Kid, refusing to relax, blasting to the ceiling, and adopting Louis Armstrong mannerisms. He recorded Shine (Punch vocal), **There's a Small Hotel, Some Of These Days** (Punch vocal) and **Exactly Like You,** the latter being a trumpet-piano duet by Punch and Sutton.

MISCELLANY: Ed Carbray, a Chicago collector, brought in a copy of one of those true murder magazines, wherein ex-bandleader Merritt Brunies is mentioned as having helped solve a murder involving The Tease Queen of The Gulf Trio. Merritt, who led Dixieland bands in New Orleans as well as at the famed Friar's Inn in Chicago, is now a constable located in Biloxi, Miss. Collectors will recall his recordings on Okeh and Autograph, and will recognize him as the brother of George Brunis, King Of The Tailgate.

Sterling Bose, trumpeter with many famous bands of the past including Ben Pollack, Jean Goldkette and Bob Crosby's Dixie band, is now comfortably settled in St. Petersburg, Florida. He is playing in a small group including Milt Weber (tenor & clarinet), Charlie Bingham (piano) Bill Herring (trombone) and Red Hughes (drums). They have a circuit of country clubs, yacht clubs, beach clubs and the Municipal Pier ballroom to keep happy.

Jazz collectors are becoming well known lecturers. Recently Marshall Stearns coupled a lecture at the University of Illinois on Chaucer with one on Duke Ellington on the same trip from Cornell. Harry Houghton of Washington, D.C., economist and jazz collector, came to Chicago to address the 60th Annual Economic Association on the subject **The Growth of Big Business.** His main interest in Chicago, however, was what the prospects were for hearing Dixieland jazz in the Windy City.

COLLECTOR'S CATALOGUE:

Colin Prescott, 17 Frederick St., Oatley, NSW, Australia would like to correspond with U. S. collectors.

Miss S. E. Wood, 29 St. Anne's Road, Tankerton, Kent, England, has English dance records (no jazz) for sale or trade with Americans—she wants essential foodstuffs.

Rolf Anderson, 18, Pilgatan, Malmo, Sweden, desires a pen pal who likes be-bop.

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leads the band!



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Johnson, Levin Form New Tele Production Biz

New York—One of the biggest names in radio advertising and the former head of the **Beat's** New York offices have combined to form a production office claimed as unique in the amusement business. Austen Johnson, musician-lyricist half of the now-dissolved Kent-Johnson, Inc., (perpetrators of the Pepsi-Cola, Mission Bell and other too-well known radio jingles) and Michael Levin, the **Beat's Notes Between Notes** columnist have formed Croom-Johnson, Inc., to handle production primarily in the television field, but extending to radio, music and the theater as well.

Johnson, a top income Britisher, real-monickered Austen Herbert Croom Croom-Johnson, told the **Beat:**

"This will be an organization to take an idea from its inception and deliver it to the final consumer, advertiser or ticket holder. We will create or supervise the production of the scripts, music, staging and book. Every man in this organization is not only a specialist, but also has broad general entertainment experience as well. Headed by Mike Levin, as vice president, who is a newspaperman-musician and radio-theater production specialist, we are going to be able to turn over ideas, tied up in that ever-loving cellophane with ribbon to whomsoever should desire it."

Johnson, who was a BBC producer for some years before joining NBC in the middle thirties, is a well known pianist and writer in addition to his radio talents. His **There's No One But You,** adapted from one of his more successful radio jingles, is still being plugged.

The firm was engaged as television consultant to one of the Big Four film companies virtually before it was organized.

Rose Follows Tex

New York—Rose Murphy follows the current Tex Beneke stage show into the Capitol theater. Exact date isn't set, but probably will be early in May.

Chicago

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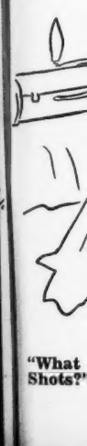
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"What
Shots?"

Shavers, Bellson, Jones, DeFranco Form Dream Ork

Davenport, Iowa—Quad-City cats are all agog with excitement over the new band now playing at Al Barnes' Horseshoe club (Rock Island, Ill.). This is by far the finest combo to play the Quad-Cities since the old Red Norvo and Stuff Smith outfits were spotlighted at the Club Buvette some ten or twelve years ago. Headed by super hide-beater Louie Bellson and including horn-man Charlie Shavers and clarinetist Buddy DeFranco of the vacationing Tommy Dorsey band plus 88er Hank Jones and bassist John Simmons former Benny Goodmanites, this combo played to the largest opening night crowd in the history of Rock Island. It is possible that Ben Webster, former Ellington saxist, may join the group in the very near future. Combo is in for a four or five week run.

On March 27, the Wayne King organization will be presented, in concert, at the Masonic Temple . . . The Jimmy Chase ork fronted by Tony Moreno, former Bernie Cummins trumpeter and entertainer is in its twelfth week at the Plantation (Moline, Ill). . . . . The Louie Black combo, featuring 88er Keith Greco and tram-man Jack Payne, former Jimmy Zito swingsters, are holding down the bandstand at the Club Belvedere (Rock Island, Ill.) It's reported that Gwen Lynn (Makeever) who is currently with the fine Bobby Lofgren jivesters will soon join the Black group.

—Joe Pit

Les Paul Hit By Pneumonia

Hollywood — Information received here at press time from Oklahoma City revealed that guitarist Les Paul, injured there last month in an automobile accident, was stricken with pneumonia and will now be held for further treatment. In addition, an infection had set in his injured arm which also called for careful observation.

His first guitar-doubled-on-guitar platters for Capitol are now selling across the country with more due out soon.

Gabe Switches Horns

New York—Erskine Hawkins made three changes in his band preparatory to launching a tour. Caroline Ray was added as femme vocalist; Carroll S. Ridley went into the reed section, and Michael Wood was added on trombone.

Jazz Ltd., Guests Welcome New Pianist



Chicago—It's surprising what sort of group you can gather around some tables, and those at Jazz Ltd. here are no exception. Starting from the left we find: Dick Wellstood, Bill Reinhardt, Sidney Bechet, Mildred Bailey and Bill Harris. Miss Bailey and Harris were appearing at other spots in town and just dropped in. Former Wildcat Wellstood (who lost that beard soon after his arrival) was playing with the Bechet-Reinhardt unit for the first time, having come from New York to take over the piano spot. Staff Photo by Ted.

Savitt Pares Personnel, Costs, Not Potentiality

New York—Jan Savitt used the long distance wires for which Don Ameche has been acclaimed these many years, to explain a few views on the current music biz situation. "I have a new band," the Top Hatter began, following customary salutations. "We had to shave down after doing that Old Gold program last summer."

"Got worked up into a lather, eh?" we volunteered.

The remark ignored, Savitt continued, "we streamlined the outfit and went into the Imig Manor hotel in San Diego, where we'd had a fine long run."

Definitely not the "walking man", we concluded.

"You know," he said. "The customary big band has been reduced in personnel, but not in actual musical content. This band of ours, for instance, is a kind of swing chamber music group with an instrumentation that's a little different."

Instrumental Color

Thereupon maestro Savitt informed us he has Lenny Corris, tenor sax, trumpet, celeste and arranging; Buck Skalak, tenor and bass clarinet; Roy Piper, alto, clarinet and oboe; Charlie Picknell, alto, baritone, flute and piccolo; Don Cannon, trumpet, vocals and arranging; Chuck Mason, trombone and arranging; Tex Bennett, bass, Mike Tripp, drums, and Diane Richards, vocals.

"The group really gets a big band sound," continued Jan. Having heard the compressed outfits of Larry Clinton and Shorty Sherock, we could easily understand this. "Its danceability and versatility of color is attested to by the many fine Hollywood musicians who have weekended down there with us."

We hadn't intended arguing this point anyway, so we let it slide.

Help The Business

"I really feel we're on the right track for the over-all adjustment which must take place by most of my fellow bandleaders if they are to help the music business get out of the financial rut it seems so desperately to be in.

"Perhaps we can help point the way for a lot of my colleagues who are harassed with payroll problems which, in turn, have forced so many promoters' backs to the wall."

He was rambling on like he had a bargain rate on transcontinental calls.

Smaller The Better

"Heaven knows a small band of fine musicians is infinitely to be desired to a big band of mediocrities. So, with reduced personnel, transportation problems and so forth are lessened and we can take smaller guarantees against the usual 60 per cent and thereby give a few remaining promoters a break for a change.

"Fine dance music," Savitt went on "was played by smaller bands before the war and before leaders felt the urge to gratify their egos by standing in front of miniature symphony orchestras. It isn't difficult to remember that the original Top Hatters band out of Philadelphia was one of the most successful, both musically and financially, in the country during the early 40's. And it was composed of only eleven men and boy and girl vocalists. I see no reason why all of us can't do nice things again in the near future with groups of similar numbers."

Bang!

With that the noise of a shot rang out from the California end of the wire.

"I've gotta leave you now, pal," said Jan, away from the mouthpiece.

"Who did it?" we yelled, "Whiteman? TD? Kenton? Who shot you?"

"Nobody," he came back. "That was just Mickey Tripp, captain of our sharp shooting team. We're all members of the National Rifle Association and we're going out on the range now. No more baseball or stuff like that. If you find a band that would like to shoot it out with us though, let us know."

—jeg



"What am I supposed to do with this? Join the Hoosier Hot Shots?"

Waldorf Sets Summer Sked

New York—The Waldorf-Astoria hotel has set up its summer dance band schedule for 1948, signing up the bands of Xavier Cugat, Guy Lombardo and Jack Fina, to play there in that order. The Latin crew opens the season May 13 to remain eight weeks; the speedboat king (on the water, that is) follows for four, and the Freddy Martin alumnus opens August 5 to remain until the Roof's September closing.

Clap Hands, Here Comes Charlie V.

Chicago—After having smashed all Saturday night attendance records at the Blue Note here, Charlie Ventura's octet closed March 14 to hit the midwest road for three weeks before journeying east in early April.

The Brothers Ventura (all four of 'em) and ensemble appear March 27 at the Edgewater Beach hotel at a dance to be emceed by disc jock Dave Garroway. Other dates include the Labor Temple, Peoria, Ill., March 26; the Miramar ballroom, Gary, Ind., March 28; Memorial Bldg., Rockford, Ill., April 1; Hick's Park, Spring Valley, Ill., April 2; an American Legion dance at Highland Park, Ill., April 3, and the Loras college prom at Dubuque, Iowa, April 4.

Singer Weds Pilot-Hero

Coral Gables—Songstress Jane Froman married the man who rescued her from death in the crash of the clipper plane at Lisbon in 1943, becoming the bride of John Burn at his home here March 12.

Mrs. Burn, recently divorced from singer Don Ross, whom she wed in 1933, is featured with Percy Faith on the Sunday afternoon Coca Cola series. The groom is a co-pilot in Pan American's Latin-American division.

During her two-weeks leave of absence from the program, following the wedding, Miss Froman was replaced by Donald Richards and Kay Armen. She returns as the regular vocal star next Sunday.

Click's Spring Line-Up Clicks

Philadelphia—A steady diet of name dance bands is assured local fans in the steady parade of names bought by Frank Palumbo for his Click nitery. Biggest noise is the booking of Benny Goodman, who will come in with a sextet and carry the band parade into the summer spell.

For the month of March, Palumbo featured one week stands for Art Mooney, Elliot Lawrence, Johnny Long and Hal McIntyre. Coming in for fortnight pitches, Gene Krupa opens March 29, Desi Arnaz follows on April 12, Carmen Cavallaro on April 26, Louis Prima on May 3, and Benny Goodman on May 24.

Band boys will get more than a dozen local and network dance remotes from the room in addition to heavy juke box promotions. In association with the local juke box operators, Palumbo stages a "Click Tune of the Month" party each month.

First Stateside Diz Date May 8

New York—Dizzy Gillespie and his band make their first New York concert appearance following their European tour when they return to the podium of Carnegie Hall for a one-niter May 8.

The exponents of be-bop played the Hall last January 7, just prior to their sailing for Scandinavia and their subsequent tour of north and central European countries.

Leonard Feather, jazz critic, writer and disc jockey, will promote the affair and act as master of ceremonies. Leonard, as has been previously reported herein, is collaborating with Dizzy on a book which Robbins music company is expected to publish.

Mail orders for tickets are already being accepted.

Palmer At Starlight

New York—Jack Palmer's band currently appearing at the Starlight Room, Farmingdale, New York, lines up with Palmer on trumpet, Fran Ludwig, tenor sax; Harvey Sell, bass; Gene Parvis, drums, and Herbie Waters, piano.

Kapp Signs Williams

New York—George Williams, arranger for Raeburn and McIntyre, has been signed by Jack Kapp, Decca headman, to score for London Records of England.

Gale Greeted



Hollywood—Arno Tanney, who chants that GI jazz on the army-sponsored SOUND OFF show Sunday afternoons over ABC, pins an orchid on songstress Gale Robbins. Miss Robbins guested on the show t' other week.

CHICAGO BAND BRIEFS

For High Prices, Low Comedy, Chi. Is Tops

By TED HALLOCK

Chicago—And the Korny Klowns shall inherit the Loop! That selfsame "G-string dipped in chop suey" which is "strangling the Street" has been transmuted here into an unhappy combination of video wrestlers who are administering the Indian death lock to jazz, aided and abetted by a grease-painted horde of would-be musician-actors; a group comprising neither wholly AGVA or AFM material, whose bawdy histrionic (?) talents are evidently preferable, from the ops' standpoint to those of bona fide music makers.

Tiny McDaniels, w/unfunny patter and very little music, entered the Capitol March 8, for four weeks, with the Korny Klowns due at the spot as alternate act (and I refuse to refer to them as a "band") March 27. The Klowns' props include a giant-sized Seagram's bottle, and a few instruments thrown in to heighten the illusion.



Ted

Mike Riley replaced Tiny at the Brass Rail March 8 for four weeks with options. He is still capitalizing on that rather nauseating ditty, associated by some critics with the advent of swing (using what simile I don't know), **The Music Goes 'Round And 'Round.**

The Tailspin went into just that. The Argyle street ex-home of Roy Eldridge et al will "open the windows and become a corner tap room," junking jazz, installing an organ, and scads of television receivers. About now Petrillo's viewpoint is beginning to make sense.

Weekend Policy

The Detour, on Howard street, has abandoned midweek talent, using local bands on Fridays and Saturdays only. Alfred Lewis and Jesse Miller have played weekends at the spot recently. The Rhythmites, given notice at the Tailspin, split up. Pianist Ernie Harper went east. Bassist Sylvester Hickmen and guitarist Adam Lambert joined Jimmy Bowman, recently at the Bar O' Music. The Bar brought in the Four Shades of Rhythm March 16 for two weeks with options. Manager Joe Siletta has started Sunday sessions, with fair results, good guest names: Stuff Smith, Gene Ammons and Robert Crum thus far.

Gusts: Jazz Ltd. is probably the only club extant which reserves a table for its musicians . . . and holds it all night. Bechet closes the spot April 19. Danny Alvin was replaced by drummer Bob Saltmarsh March 17. He's an associate of pianist Dick Wellstood; hails from Boston. Leadbelly and Lonnie Johnson guested at an "income tax party" at the Bee Hive March 15. A new organization in Springfield, Jazz Unlimited, sponsors sessions every other Sunday at the Orchid Lounge: next bash April 4.

Regal Lineup

Regal theater continues its heroic lineup. Coming attractions include the Ravens, Eddie (Cleanhead) Vinson and George Hudson's ork the week of March 26; King Cole Trio, April 9; Erskine Hawkins, Annie Laurie and the Paul Gayten Trio, April 23; Buddy Rich and Johnny Moore's Three Blazers, May 7, and Louis Jordan, starting September 3. We'll remind you of the last date from time to time.

Three Sharps and Flats at the new Club Algiers, southside. Colonel McCosmic's sheet sponsors its annual music festival here August 14. Place: Soldier Field. Talent: not set. Nix the rumor that Oscar Moore is dissatisfied in brother Johnny's trio. He's jolly as all get out.

Christy Combo

If and when June Christy leaves Stan, and she insists her stint with Kenton is like "working for my mother," she'll try to find a bunch of "kids" (she, of course, is ready for the matrons' home), with combo instrumentation including oboe, strings, etc.

Herbie Fields' little band into the College Inn March 26 for four weeks. Jimmy Dale's local big band will back Nat Cole at the Regal come April 9. Tenormen Kenny Mann and Gene Ammons, and trumpeter Gail Brockman, will be featured. Manager Judd Bernard has spotted Howard McGhee as front man for the Dale crew, to begin said duties in St. Louis, at the Riviera, May 15. Band will total 17 pieces, is set at the spot for eight days.



Howard

T-Bone Walker opens at the Pershing hotel's Beige Room March 26. Blues singer Joe Turner is due here soon. Former Louis Jordan saxman Billy Wright has formed a seven-piece unit in town, w/gal vocalist. Harry Cool's ork having folded, he'll return to the single ranks.

Saxie Dowell now plugging for T. B. Harms. Chuck Foster goes into a renovated Boulevard Room (Stevens hotel) March 27, indefinitely. The booking represents GAC's first real crack in MCA's armor. The latter agency has handled the Stevens for years.

Agencies Trade

MCA picked up Ronnie Stevens, who takes his Northwestern University ork on the road this summer, and lost ex-Kassel tubman Jimmie Featherstone's band, which switched to Mus-Art. Ventura manager Don Palmer was bedded with pleurisy early this month. Dave Tough finally sent for his drums, stored at the Blue Note since his abrupt departure. His sister got them out of hock, had to produce a written appeal from Davey before being able to send them on to NYC.

Blue Note, unwilling to "murder anyone" after Louis, will book a dormant-type crew the first week after Armstrong closes (mid-April), then return to a name policy, Lord luv 'em.

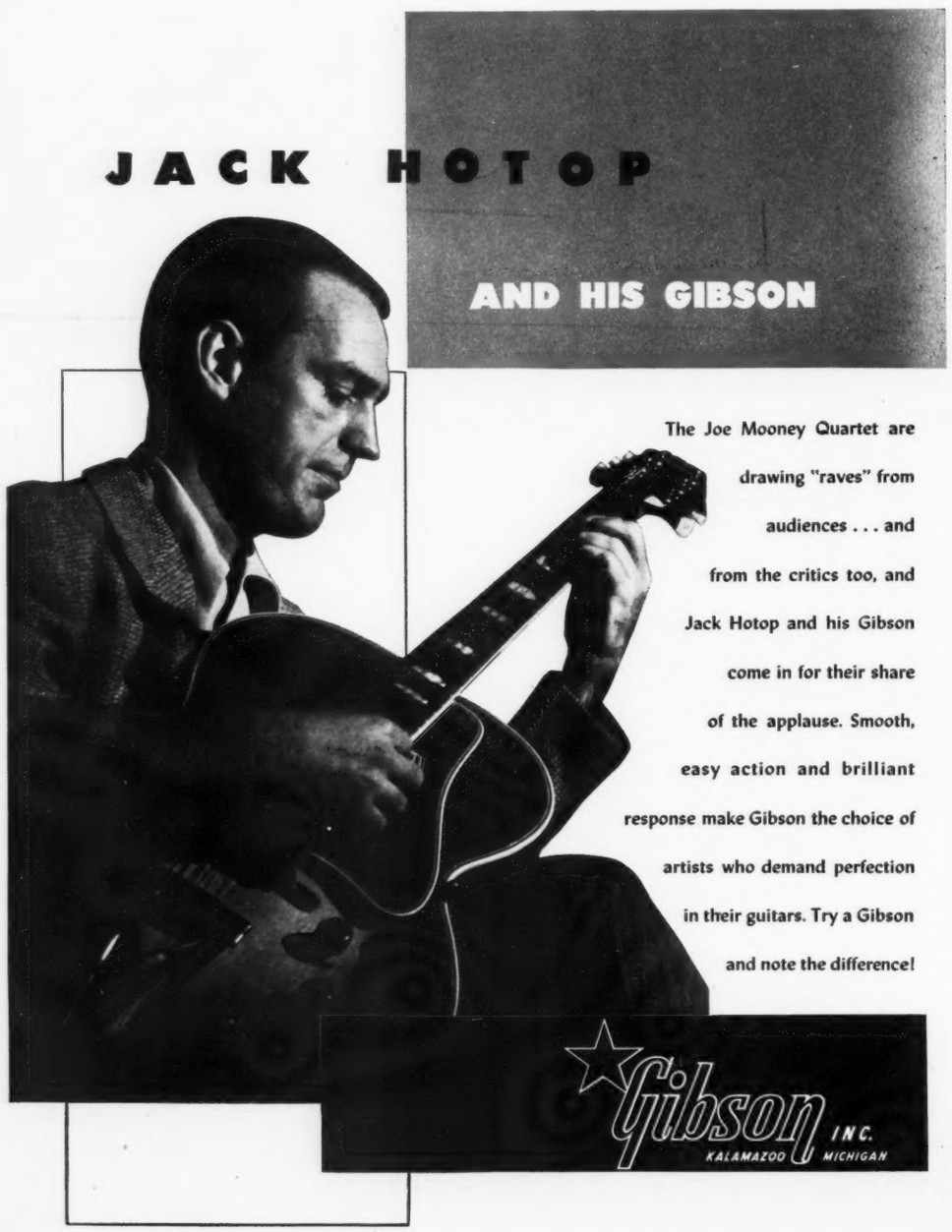
Mares Out

The Chet Roble trio, featuring

Sonia Such



Toronto — North-of-the-border gal Sonia Such sings with the Benny Louis band. Pretty miss, and the Louis men, have been jobbing around the Toronto territory for some time.



Published bi-weekly by Down Beat Publishing Co., Inc., 203 North Wabash, Chicago 1, Illinois. Subscription rates $5 a year, $8 two years, $11 three years in advance. Same price to all parts of the world. Special school, library rates, $4 a year. Change of address notice must reach us three weeks before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Illinois. Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter October 6, 1939, at the post office in Chicago, Illinois, under the Act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1948, by Down Beat Publishing Co., Inc. Member of Audit Bureau of Circulations.

Boyce Brown, currently at St. Louis' Forest Park hotel Snack Bar, will open at the Cairo, here, April 5. Johnny Bothwell did an excellent job of giving our caption for Paul Mares' photo (in the last issue) a real meaning. Mares, now truly out "in the ailey," was **replaced** (joke) by Bothwell's six-piece combo March 8. Mares' sudden club demise threw pianist Floyd Bean, drummer Eddie Meusel, and tenorman Stewart Horton into a trio which will audition soon, bop-styled, with femme vocalist unchosen at press time (probably Pat Whittaker).

Mares definitely will neither give up music, nor return to the rib business. Tay Voye is still shopping for a job. It's possible his combo will wind up on NYC's east side. Good chance drummer Danny Alvin and his son (wonder how many people know this) Teddy Walters, guitarist, vocalist, drummer extraordinaire, will form a trio to job around town, with George Zack on piano.

Sidney Bechet, who made **Who's Who** this year, turned down $1,500 for a week in Paris this May; that rule about having to spend practically all of the loot over there did it. MCA will release Jimmy McPartland from a contract with three years to run. Jimmy's been given permission to book his own jobs, which is very kind of the agency, seeing that they've done absolutely nothing for the guy in over a year and a half.



Sidney

The colloquialisms "crazy" and "the end" fit Charlie Ventura's octet. After a month here the combo swings magnificently. Charlie's adaptation of the Disc **Stompin' At The Savoy** shows Chick Keeney to be one of the greatest drummers alive. **Dues And Blues** gives ample credence to Ventura's claims that four brothers equal great voicings. It's odd that one of the band's main ambitions is to snag the relief job at L. A.'s Palladium.

Blue Note P. A.

Blue Note is probably the only U. S. nitery with a technician at the p. a. all night (he's Dick Hunter). Chicago's city council committee on rules has ordered a full scale investigation of Artur Rodzinski's dismissal on the grounds that the symph is a quasi-public institution, therefore subject to civic inspection.

Oriental theater producer Will Harris, in a gay mood, booked Clyde McCoy into the house, March 17, keeping the Mickey Rooney flick KILLER McCOY as companion feature. Nellie Lutcher into the Oriental today for two weeks, with Tito Guizar. Art Mooney's booking at the cinema palace was nixed by the Clover's NYC Roxy date.

Scott Renewed

Raymond Scott holds indefinitely at the Rag Doll. No word from Barnet about when or whether that combo will materialize. Jimmy Dorsey remains inactive; Mus-Art won't talk about his affiliation with them. Fredi Washington won $60 per week temporary alimony from Lawrence Brown, who also got caught for $600 counsel fees, in NYC.

Because the Embassy club's lease expires April 30, Jay Burkhart's Monday night sessions will switch to the Martinque on either March 29 or April 5, with a half-hour WGN-Mutual t. c. remote at 12:30 a. m. Burkhart plays a concert April 2 at the Henry Clay school auditorium; proceeds to buy two video receivers for youth centers in town.

Ex-WAAF jock Fred Niles now has another show for Dublin's record shop, **The Hot Club**, on WCFL. Half-hour airer, which began March 20, (3:30-4 p. m., Saturdays), will feature guest stars, only if they've really something to do with jazz. Fred also has organized a tele-radio production company, to make movies for projection by the smaller indie stations.

Juke box distributor Fred Morelli (Century Music Co.) is moaning that the well known bottom has been reached. Nickel netting is becoming arduous, Morelli says, because: (1) cost of jukes has risen from $400 and $465 (pre-war) to $700 and $1,000; (2) records have also shot up from a $.21 average to $.49 and $.65 each; (3) discs last just half as long as they used to, nowadays platters are good for about 40 spinnings; (4) number of nickels dropped for canned music is off 60 per cent from last year.

B&VH Folds

Doc Evans' Eighth street theater concert, it is said, drew 38 people and lost $900. Song plugger Chick Kardale, now that Burke-Van Heusen is finis, has jumped to Melrose. Sinatra music, which also folded, has been absorbed (as has B&VH) by parent company E. H. Morse.

Emcee Ken Kennedy has joined Hal Munro's funny band, currently at the Band Box. Drummer Barrett Deems opened March 5 at Springfield's Fireside club (where he'll stay until JD re-forms), with Ray Oehler, piano; Kelly Dunham, tenor; and Bill Hall, bass. Jimmy Kilcran replaced Deems with Eddie Wiggins. Red Coty is Wiggins' new vibist-pianist.

Versatile Eddie

Eddie Wiggins, incidentally, has a monumental array of instruments on the stand (all of which he plays excellently): soprano sax, tenor, alto, clarinet, flute, oboe, and Heckelphon. The latter, which he picked up from a GI who "liberated" it in Germany, is worth $600, is made of rose wood and German silver. Its tone is a cross between English horn and bassoon. Made by the same people who turn out Heckel oboes, the world's finest. A one octave range. The oboe, with a two octave range, is manipulated mightily by Wiggins on such items as **Taboo** and **Caravan**.

Funny, whenever Jimmy Dale plays a concert, half of Jay Burkhart's band is missing. May we add in summation that Red Hodgson's Dixieland band is at the Airliner; four weeks with options. Trumpeter Hodgson is the guy who had such a bad time trying to establish his claim to **The Music Goes Round**, though why anyone would want a share of that stinker I will never know.

Disc Jock Types 'Shine' Offensive

New York—Fred Robbins, WOV disc jockey who caters to the more hep among the radio public, has turned thumbs down on the playing of vocal discs of the song **Shine** on his programs.

"We believe in the brotherhood of man," explains the champion of the hot musician, "and those lyrics are offensive."

The disc jock allows as how they were typical of the good-natured treatment given happy-go-lucky Negro characteristics when the tune was written, but that times have changed since then and those same lyrics today tend to have an offensive quality about them.

Shine has been recorded with considerable success by Bing Crosby and, more recently, Frankie Laine, but several Negro artists also have waxed the ditty and performed it in clubs.

A purely instrumental recorded version of the tune, however, still rates a twirl on the Robbins turntables as he regards it "a standard jazz item," pointing out there's nothing offensive about the music.



Easier Tuning, Better Response. Conn patented alto sax tuning device permits accurate instrument tuning even while playing. Easier response and greater brilliance in upper register are achieved by Conn's newly designed octave socket (in circle).

Durable Keys. Rockwell hardness tester shows Conn Durocast keys harder than any other make. The special metallurgical formula used in Conn keys makes them stiff and positive — not "springy" and uncertain — and assures that comfortable "feel" all sax men want.

Easier Blowing. Mouthpipe, locked in steel die, is filled with cold water under 4000 pounds pressure per square inch. This inside force "irons out" the mouthpipe against the walls of the die, insuring exact dimensions and making the inside glass smooth, providing easy blowing.

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Four outstanding qualities have made this alto sax the choice of top artists for many years: easy response, great resonance and power, extreme scale accuracy and fast, dependable key action. Today it is finer than ever, thanks to constant improvement in the full-time Conn research laboratories. CONN BAND INSTRUMENT DIVISION, C. G. Conn Ltd., Elkhart, Indiana. 1961

"CHOICE OF THE ARTISTS"

CONN BAND INSTRUMENTS

NYC Easter Season Talent Represented By Three Hotel Orks

By JACK EGAN

New York—Musically speaking, this town won't offer the connoisseur of be-bop, swing or jazz the ideal Easter vacation and, while the romantically inclined collegians will find the hotel bands ample for their needs, there won't be any occasion to hoot and howl enthusiastic reactions to the kind of stuff that "sends" people.

Reviewed at the Cafe Rouge, Hotel Pennsylvania, New York.

Saxes:
Bud Riffle and John Soderblom, altos; Jimmy Castle and Bob Olah, tenors; Lindy Lindbergh, baritone.
Trumpets:
Ralph Larson, Ed Erickson and Lou Welch.
Trombone:
Virgil Freeman.
Rhythm:
Fred Ditto, piano; Walter Goodwin, drums; Mickey Mandy, bass.
Violins:
Nino Ravarino, Al Galante and Mike Panchesin.
Vocals:
Jack Eaton, Al Galante, Jimmy Castle, Ed Erickson.
Dick Jurgens, trumpet and leader.

Dick Jurgens has stuck with the standard style that made him a midwest and Pacific coast favorite prior to his entry into the marine corps shortly after Pearl Harbor.

The music is aimed at pleasing dancers, primarily, and at providing interesting interludes of entertainment for the onlookers, secondly. Never does it try to startle with blatant upshots, nor does it try to snag any first prizes for instrumental soloists with take-off choruses. These are left for the Kentons, Dorseys, Ellingtons and Hamptons. Jurgens strives for good solid ensemble stuff.

What it lacks in musical effervescence, the band, and its leader, make up in personality, showmanship and presentation. The sets, all tunes played in good dance tempo, are well varied, with enough novelty effects injected to amuse even the droll-est spectator.

There's plenty of choral work by the entire band, there's some trio work, and there are solos by Jack Eaton, a recent graduate of the Spike Jones stable made to feel at ease throughout the evening by the occasional firing of cap pistols from the rear row; Ed (Boney) Erickson, lanky trumpeter who does most of the comedy work, slightly reminiscent of Ish Kabibble when Kay Kyser played the Penn; Jimmy Castle, a fine baritone, and Al Galante, another novelty specialist.

It's our guess that if there is any collegiate business around town during the holidays, Jurgens will snag the greater part of it. Should make the Pennsylvania resemble itself as in days of old when the late Hal Kemp gathered the kiddies around the Madhattan Room bandstand.

* * *

Reviewed at Terrace Room, Hotel New Yorker.

Saxes:
James Santucci, Norman Rosner, altos; Sol Schlinger, James Gemus, tenors; David Kurtzer, baritone.
Trumpets:
Charles Genduso, Frederic Shears, Irv Kusten.
Strings:
Joseph Spallino, David Novick, Joseph Arbeit.
Rhythm:
Irving Brooks, drums; Michael Gloe, piano; Richard Romoff, bass.
Accordion:
James Cricchio.
Vocals:
Toni Arden, Bob Johnstone.
Shep Fields, leader, straws.

One doesn't review Shep Fields' orchestra. It merely needs identification into which category it falls—the old Shep Fields band or the older Shep Fields band. The old one, you may recall, was his saxophone orchestra with which he made a stand in the early 40's. The older one is the one with which he is commonly identified, the one with which he scored his big hit featuring accordion and bubbles.

It is the older band that he revived when he returned to the baton business not too long ago and brought into the Hotel New Yorker for his current run.

Like the bands of Lombardo, Kaye, Welk and the like, the Fields band (Shep, not Herbie) has its own definite following. The disciples of this type of caricatured music support their idols strongly. Followers of be-bop, swing, Dixie and such merely scowl at the suggestion of listening to Fields-type music and run for the nearest earmuff.

Musically the new Fields band does no more or less than the older one with which he made a mere barrel of money. It bites into its music and lets it out in little pieces, interspersed with the pitter patter of tiny runs up and down the accordion. It does do a highly commendable job of playing the accompanying music for the ice show featured in the Terrace Room.

One department that does rate recognition from music fans of any school is the vocal corner. Toni Arden, the femme half, and Bob Johnstone, the male, rate above average.

For the purpose of accumulating money, Shep has chosen the right road. The few engagements he played prior to his New Yorker debut proved that. There seems little doubt that his good fortune will continue, despite the grunts of the Fred Robbins and Dave Garroway fans.

* * *

Reviewed at Meadowbrook, Cedar Grove, N. J.

Saxes:
Angie Delabadia, Joseph Butera, tenors; Louis Siota, Jim Putnam, altos; Don Mohr, baritone.
Trumpets:
Norman Bell, Joe Selletti, Irv Trisko.
Trombone:
Don Boyd.
Rhythm:
Ray Brown, piano; Al Russ, bass; Frank Hudec, drums.
Vocals:
Terry Mitchell.
Buddy Moreno, vocals, guitar and leader.

Moreno's year-old band, built in Chicago, should be a good runner-up to Jurgens for collegiate appeal. Following its eastern debut at Frank Dailey's Meadowbrook it moved into the Commodore's Century Room, there to hold forth until Woody Herman's entrance in late April.

The band, like Jurgens', features ensemble stuff for the most part, broken up by a generous portion of novelty tunes. The woodwinds, getting their most effective results with a two bass-clarinet-and-flute combination, handle most of the color. Instrumentally very little solo work is featured. Don Boyd, who worked with the leader when both were with Harry James and Les Brown, on trombone, and Ray Brown on piano handle most of what single spots are allowed.

Terry Mitchell, a Minnesota gal, handles the femme chirp corner; Buddy, naturally, takes the male choruses, and together they duet through a series of boy-and-girl novelties a la Nelson and Hilliard or Harris and Ray, or how good is your memory?

Capsule Comments

New York—Vaughn Monroe brought in his regular stage show to the Strand. Regular, because it was the same company that played there last time. Registers strongly though, particularly **Ballerina**, in which a fluffy skirted luscious thing tiptoes around the piano top under a pin spot, then, on chorus No. 2 does some terpsichorean tricks across stage. Very effective. Monroe carries most of the show himself, which is just what the people want. Ziggy Talent rates second honors, with acts Frank Fontaine and Mayo Bros. helping.

* * *

New York—Louis Prima runs wild through practically the entire Paramount stage show and while professionally the band's antics may lack polish, they certainly score heavily with the packed houses. Crew may be billed as the band that plays pretty for the people but at the Pary it played anything but pretty—and the people loved it. All the sidemen contribute their share of mugging, particularly on the band's big record tunes. Show is doubly funny for those who understand Italian.

* * *

New York—Tex Beneke and thirty musicians opened at the Capitol along with **The Naked City** on screen, but it was the new comedy team of Jerry Lewis and Dean Martin that busted the seams wide open and set up all kinds of cheers from the audience. Musically, aside from the clowning of Lewis with trumpet and Martin with trombone on the closing theme, the **Sabre Dance** created the most excitement, one of the best arrangements heard in the Broadway vaude houses . . . and it's being heard in just about all of them this season. The band's fans should like the show for there's much more music in this than in the average orchestra presentation on the Stem.

—jeg

Attend Jock Party, Natch



New York—Piped in by the jocks, these four plug-conscious juke-box favorites attended the recent disc jockey shindig here. Left to right, above: Sammy Kaye, Perry Como, Eddy Howard, Vic Damone.

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Mooney's 'Clover' Nets Nickels, Scares Block

By MICHAEL LEVIN

New York—On January 3, Martin Block played a record for the first time on the air, announced flatly to his listeners, "This will set the music business back 25 years. I hope this guy is kidding." That record has currently passed the 900,000 mark in sales, has MGM's Bloomingdale plant 60 per cent devoted to its pressing, and recently was played for an hour straight on the air in Kansas City, and for two hours by Salt Lake's Jazzbo Collins.

The record's featured instrument by the way is the banjo—played by Mike Pingatore, Paul Whiteman star of the early twenties. Whiteman, when he heard the record, said, "I think it's going to be as big as my **Three O'Clock In The Morning** (which sold over three million copies) and it sounds just as corny as my band did 25 years ago."

This time bomb from the rear was planted on the business by Art Mooney, an affable 32-year old tenor saxman from Detroit, when he recorded **I'm Looking Over A Four Leaf Clover**, a 1927 vintage tune, at the insistence of Harry Meyerson, MGM recording director.

Mooney is walking on clouds, still can't believe he has the first hit record of 1948, and one that looks as though it will reach the million mark.

Started In Detroit

He started in 1936, working with various tenor bands in Detroit. He recalls that year he was working Eastwood Gardens there when he noticed a young blonde in red hat, gloves and purse, chewing gum a yard wide, jitterbugging in front of the stand. He asked her casually if she sang, gave her accompaniment to **Goody-Goody**, was astonished when the crowd practically tore the house down yelling for more. He got her a job at the Greystone ballroom where Vincent Lopez hired her, gave Betty Hutton her start to screen fame.

From Detroit, Mooney took his Orville Knapp-styled band to Bordewicke's in 1941, and then went into air corps special service until 1945. Coming out, he went into the Lincoln for six months, ran through $43,000 put up by a Florida backer trying to get his 14-piece band started.

Didn't Like Vogue

He broke his MCA contract when that agency insisted he should sign with Vogue instead of Capitol, feeling that the former's plastic process would be a tremendous success. It wasn't, and the final quietus to Mooney's record hopes was applied when a fire destroyed a good many of the masters he had made for the company.

Soon after that the money started to run out. He moved into the Rustic Cabin, sweated out most of 1946 there playing to few customers but lots of airtime in the hopes of garnering himself a record contract. MGM finally came through in the spring of 1947, and his current smash hit broke just as he went into Meadowbrook, December 25, a job he booked himself.

Trio Helped

The band now numbers five reeds, six brass and three rhythm, plus the Galli sisters and Buddy Breeze on vocals. Mooney insists that if his band has any success, a great deal of it is due the vocal trio. "Those girls spent five and six hours a day hunting novelty material with me," he reports. "If we succeed, they sure deserve a lot of the credit."

Arranging is handled by Marty Swartz (instrumentals), Freddy Noble, Shep Fields' drummer, (ballads), and Bert Ross (novelty tunes).

Entertainment Counts

"I am firmly convinced of one thing," Mooney told the **Beat**. "With a very few exceptions like Ellington and Kenton, it isn't the kind of music you play that matters, it's the kind of show you put on with it. When I was in the army, I saw that the guys wanted to be entertained, not played to, and I've tried to do the same thing ever since. I want to be like a Heidt or a Kaye—those guys stay on top for years, make dough without breaking their necks.

"As for dancing, I know two-beat bounce is better—it's easier for the average person to dance to. I wouldn't say we're back to society tempos yet—but just a cross between that and the style of slow ballads they had during the war.

Not Corny

"My band isn't corny—it just plays solid dance music and puts on a good show. We even have one arranger, Joe Leahy, who spends all his time doing choir arrangements for us.

"My favorite bands? Freddy Martin and Glenn Miller in 1936, and today too. I may have corners on me, but that's the kind of music I like and I don't care who knows it. For vocalists, I'll take Dinah Shore, Bing Crosby and Frank Sinatra while Jerry Gray and Toots Camarata are the arrangers I like.

Brazil As Big

"As for that record, the funny part is that the other side, **The Big Brass Band From Brazil** is probably going to be just as big a hit. It's written by the guys who did **Civilization**, and MGM says they're getting almost as many calls for it as **Clover**.

"Funny how we happened to record it. We were recording December 10 and went into the Turf for a sandwich during a lull. Carl Sigman was sitting there just finishing the tune. We asked him if he knew of any good material. He told me the title, and it hit me so well I grabbed the lead sheet, we sketched the arrangement that night and recorded it the next morning.

Added Banjo

"Odd gimmick to **Clover** is that after the record started to hit, we had to add a banjo to the band. Pingatore had done the date, but couldn't work with us steadily. He told me that he's a big man again around the studios now. Maybe I've revived the banjo. At any rate, the guy who has been playing banjo for me since then is Harry Reser. Remember the Cliquot Club orchestra on the radio in the early thirties? Well, that was Harry's band.

"As to why we did the record that way, we just took a chance. I figured that with Jolson's success, there were a lot of people around who hadn't heard the banjo sound and that it might catch on again, just as Al had. After we finished it, the band broke up so hard laughing we had to quit recording that day, we just couldn't do anything more.

Key To Success

"Incidentally, you know the orchestra bells that you hear on the side? Well Bert Ross, who arranged the tune, is playing them. But he didn't have a mallet, so he used my room key, No. 216, at the Park Central to play them with. Maybe I should direct with it from now on.

"Reser, by the way, is only going to be with us as long as we are around New York. He's got a combo idea of his own, so Eddie Pulaski is taking over the banjo chair.

"If Joe Mooney made it with the accordion, I guess I can try with the banjo."

With almost a million records sold, he probably can too.

* * *

Chicago—The Mercury disc of **I'm Looking Over a Four-Leaf Clover** which Mercury executive Art Talmadge says "isn't as professional a job as the Mooney record" (on MGM) has nevertheless sold over 450,000 copies to date, also according to Talmadge.

Mercury bought the master, cut by the Uptown String Band, from Philadelphia's Dave Kranz almost two months ago. The Uptown unit is a Philadelphia club which parades annually in the Mummers' Day celebration. They have been using the banjo-and-choir version for years, although it was unknown outside of their home town.

Banjoist Collins



New York—From out of the dim dark, and more specifically from Detroit, came Eddie Collins to join Art Mooney on banjo. Until recently, when the Mooney band borrowed Mike Pingatore from Paul Whiteman for the now-historic CLOVER, Art, right above, had not felt the need for a banjoist in his organization.

Raeburn, Kaye For July Fete

New York—As plans progress for the World's Fair of Music, scheduled for Grand Central Palace the week of July 19, announcement was made of the pop music artists who are being scheduled for participation in the entertainment.

The fair will feature a preview night on Sunday, then two performances each day for the week, matinee and evening. Each performance will be different.

All Types

The proposed list includes such notables of popular music as Harry James, Percy Faith, Guy Lombardo, Vaughn Monroe, Stan Kenton, Tex Beneke, Dizzy Gillespie, Sammy Kaye, Joe Mooney, Boyd Raeburn, Desi Arnaz, Noro Morales, Duke Ellington and their orchestras.

Also slated are Art Lund, Frankie Laine, Ella Fitzgerald, Diosa Costello, Josh White, Susan Reed, James Melton, Robert Merrill, the King Cole Trio, Jane Froman, Gladys Swarthout and Frank Sinatra.

In conjunction with the fair, the post office department plans to issue a Francis Scott Key stamp.





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ON THE SUNSET VINE

Louella Trips, But Good; Mooney Mulls L.A. Debut

By EDDIE RONAN

Hollywood—A good intro to this column would be some pithy commentary on Idaho's Senator Glen Taylor, the singing cowboy who junked his horse and guitar to become Henry Wallace's vice-presidential running mate, but a more amusing occurrence popped up in the red-face department.

Catching the daily columnists in error has long since ceased to be entertaining, but when a BIG columnist is being patted on the back by her paper for being the greatest, and the same day in her pillar she fluffs, that's worth a small barb.

In a recent issue of the Los Angeles **Examiner**, Louella Parsons was given a page three, six column spread (with pictures) announcing that "from all parts of the United States will come leaders in the civic, business and entertainment worlds to pay tribute to Louella on the occasion of her 27th anniversary with the Hearst newspapers.



Eddie

"A mammoth testimonial dinner . . . honoring the International News Service motion picture editor and columnist of the **Examiner**, will mark the highlights of her long and meritorious career. Miss Parsons is considered the foremost in her field today."

Hosts of big-name stars and personages were named who would pay tribute to Miss Parsons' journalistic prowess, and yet on the same day, only a few pages back, in her column, she wrote:

"Martha Scott has been told that she and Mel Powell may expect twins, and she is delighted."

Need we mention that days and days before, Martha and Mel became the parents of a SINGLE baby boy.

• • •

Handlers for the Joe Mooney quartet are scouting local clubs for a spot in which to drop the great unit for its first appearance on the west coast. It will take a gigantic promotion job, for here Mooney is colder than two feet down a deep freezer. In nine months on the coast, this department has yet to hear the first Joe Mooney record plugged by a local disc jockey. With promotion, a good spot might be hip Lila Angelino's Santa Monica supper club.

Items in Brief: The Page Cavanaugh trio had their April stint in St. Louis switched at the last minute from the Chase to the Forest Park hotel. They come coastward in May . . . Mark Warnow checks out of the Borden airer next month when the show goes to New York . . . Joe Venuti recently formed a 7-piece combo and opened March 11 at the College Inn, Kansas City. Proposed bookings will take him east to NYC . . . Henry Busse comes into the Palladium from April 27 to May 31 . . . Jack Fina holds over at San Francisco's Claremont until May 11, when Russ Morgan goes in . . . The Bobby True trio now is featured on a live half hour one-day-a-week stint on KFWB's **Hollywood Bandstand** . . . Bandleader Dick Stabile and wife are expecting in the spring.

Margaret Whiting will fly to New York next month to discuss a Broadway play . . . Singer Andre Villon opens Charley Foy's supper club April 6 . . . Lucille Norman just returned from a Las Vegas vacation . . . Disc jockey George Jay was renewed for another 13 weeks on his **Show People's Show** from The King's restaurant nightly from 12 to 3 a. m. over KWIK . . . The largest single chunk of time ever sold on the Al Jarvis **Make Believe Ballroom** during 16 years of broadcasting, was bought by General Electric when they signed recently for one hour daily, Monday through Friday.

The Top Notchers are back in the Florentine Gardens, working both the show and the Zanzibar room . . . Michael Watson has been named advertising and promotion head of KMPC . . . **Who But You,** tune by Misha Novy and Eddie DeLange, is being pubbed by Herbert music . . . Henry Tobias, song writer-producer, has been named vice prez in charge of tele production for Larry Finley. Miss Florence Green, formerly with CBS video in New York, will assist . . . Spade Cooley on his current national tour will play Carnegie Hall, New York. The first hillbilly concert, they say.

Trenier Twins Hold

Hollywood—The Trenier twins, Claude and Cliff, have been held over at the Mellodee in west Los Angeles. Vocal duo is backed by the Gene Gilbeaux quartet, airs over KXLA nightly. Their latest Mercury release is **Ooh, Looka There, Ain't She Pretty** and **No, Baby, No.** Latter tune was penned by Bobby Troup, writer of **Route 66** and **Frim Fram Sauce.**

Haver Anatomized

Hollywood — Actress June Haver, one-time vocalist, and estranged wife of bandleader Jimmy Zito, last month underwent an appendectomy at Santa Monica hospital. Her condition was reported "very good" by Dr. R. D. Hyde, who performed the surgery.

Billy Berg's Ready To Fold

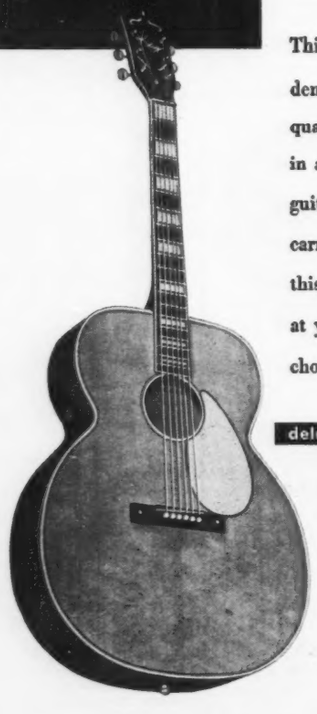
Hollywood—Billy Berg's, one of the last of the Vine street jazz spots, was slated to shutter at press time, with few if any definite plans for the future. Business is terrible—the worst he's seen in years, Berg said before locking up, adding that "if I can't make it with Ella, then I can't make it at all." Ella Fitzgerald's date was trimmed to a minimum due to the slack houses.

Berg contends that his only out may be a complete change in policy. His present plans call for the club to be closed for a few weeks during which time he intends to remodel his stage, change his lighting and possibly break open again with a vaudeville show. Nothing was set two weeks ago.

Last two units in the spot were those of Vic Dickenson and Connie Jordan.

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Carle Joins Ork; Daughter Better

Hollywood — Bandleader Frankie Carle entrained from here two weeks ago after spending a week at the bedside of his daughter, vocalist Marjorie Hughes, who was critically ill in St. Vincent's hospital with complications resulting from the loss of an expected child.

Carle, who flew (his first plane trip) here from Columbia, S. C., will meet his band in Providence, R. I., from where he will continue his eastern tour.

Miss Hughes is reported to be "considerably better" although she is expected to be bedded for months.

NADJ Fodder

Hollywood — Marilyn Jarvis, wife of well-known disc jockey Al Jarvis, became a platter spinner in her own right last month when she was added to the record jock staff of radio station KLAC. Marilyn had subbed for hubby recently during an illness and as a result of her efforts picked up a couple of sponsors. So, she joined the fold.

Modernaires Into Movies



Hollywood—Paula Kelly and Hal Dickinson of the Modernaires go over a new tune with Glenn Raikes, who keeps their voices in top shape. Paula and Hal, heard with the Modernaires on the DOUBLE OR NOTHING airshow, checked in at the Universal-International lot recently for a series of movie shorts.

Peggy Astounds Ciroites With Nitery Showmanship

Hollywood—Peggy Lee did the near impossible. With little pre-opening ballyhoo, Miss Lee worked a three-week single at Ciro's on the Sunset Strip, had the ropes up opening night and thereafter packed the plush spot nightly—a virtually unparalleled triumph for any other than the most schooled and assiduously-attended nitery performers.

Granted that she's a top recording star, the blond chanter has had scant experience before a mob so stoically indifferent to the artistic offerings of others as that at Ciro's, or, say, NYC's Copa. Yet, with ease and assurance, the former BG vocalist layed down a well-chosen, perfectly-timed program that held the usually talkative house to a hush. Shows were short (six numbers), but magnified by perfect pacing.

Recorded Faves

Stint caught by **Down Beat** included **Sugar, Trouble Is a Man, I Don't Know Enough About You, I Can't Give You Anything But Love Baby,** a Willard Robeson musical portrait, and smash windup with her now-famous **Manana.**

Filmdom know-it-alls were stunned by her professional showmanshp, especially in view of the fact that she had only two trys as a single since she left the band-vocalist class in 1942. She appeared at the New York Paramount late in 1946 and here briefly last spring at the now-shuttered Bocage.

Backing for her material was effectively handled by guitarist Dave Barbour, who used Jackie Mills on drums, Hal Schaefer, piano, and Harry Babasin, bass.

—ron

Grayson Drunk Rap

Hollywood — Bandleader Hal Grayson pleaded guilty to being drunk on private property, was given a suspended 30-day jail sentence, fined $15 and put on probation for six months during which time he is to "stay on the wagon." Grayson was arrested on complaint of his aunt.

Jordan In L.A.

Hollywood—Louis Jordan, following a break-in date for his new crew at the Golden Gate theater, San Francisco, came back to town March 15 to begin work on his new picture, **Look Out,** to open at the Million Dollar theater, March 28, and to play the Lincoln theater.

Barclay Allen Debuts 12 Men

Hollywood — Pianist Barclay Allen last month left the Freddy Martin band to form his own 12-piece unit which he debuted March 2 at Ciro's on the Strip replacing Xavier Cugat. Allen worked the final week with Peggy Lee before the incoming Mitzi Green took her first Hollywood club bow.

Allen's departure marks the third pianist to step up to bandleadership from Martin's Steinway in the last three years. Other two were Jack Fina and Murray Arnold. All, reportedly, did so with Martin's blessings.

Two 88s!

As a safeguard, Martin will sport **two** knucklers when he opens San Francisco's St. Francis hotel April 6. Guys are Roger Striker and Marvin Wright.

Allen's rhythm section (Stan Black, guitar; Sid Fridkin, bass, and Merle Mahone, drums) worked together as a quartet with Allen when the pianist was musical director for KLAC here. Group also recorded as the Barclay Allen four.

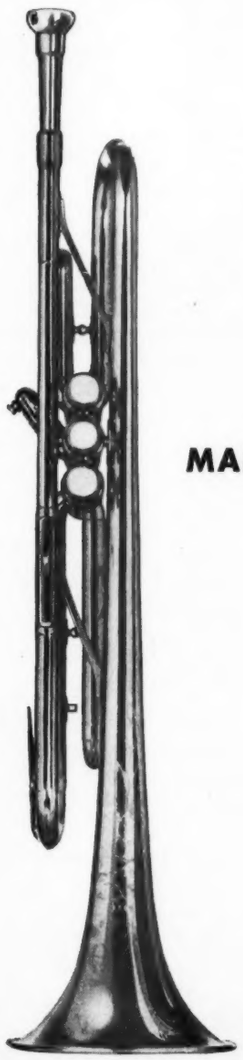
Singer Recupes From Operation

Hollywood—Vocalist Joan Barton at press time was reported in "good condition" at Cedars of Lebanon hospital here following an operation on her spine which revealed that the singer had been walking around with a broken back for nearly three years.

Recent muscular spasms brought about the operation which showed that Miss Barton had fractured her spine during a fall as she stepped from an army plane on Tinian during a USO tour in 1945.

New Label Appears

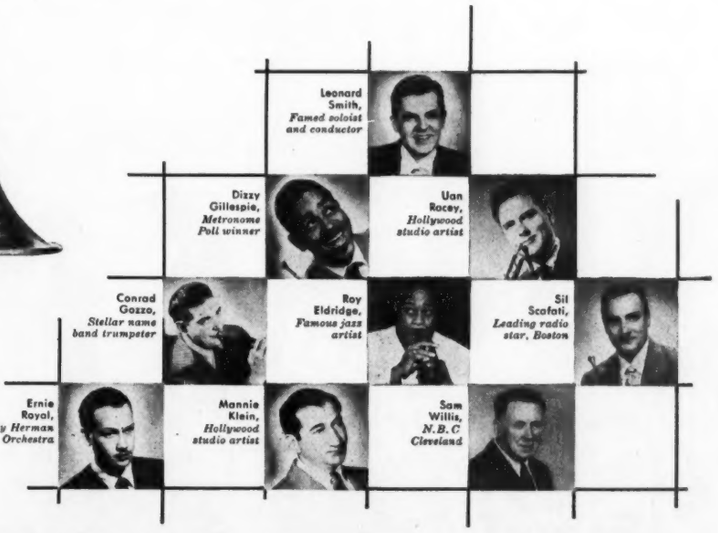
Hollywood—La Bonita records' first release—distributed through a national drugstore chain—features Cee Cee Blake's **Platta Putta,** a tune penned by Lew Porter and Vic Knight. Vocal is backed by the Dave Pell combo. Firm's second release will showcase Jimmy Lennon on **Broken Hearted Gypsy.**



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CHORDS AND DISCORDS

Thanks

New York

To The Editors:

You are to be congratulated on having a so sensibly capable reviewer as Tom Herrick take over the record reviews. Knowing his work better perhaps than other **Beat** readers, I can say they are in good hands indeed.

Michael Levin

• • •

Bob Wants More

Princeton, N. J.

To The Editors:

I'd like to get my word in, along with the multitudes, concerning Mix's interview with Stan Kenton. I've been putting out my quarter for two years now, and I enjoyed this article more than anything it's ever been my pleasure to see in the **Beat**. For the guys like me who know our idols only by the comparatively small number of records they make and what we read about them in publications, it's really a great thing to get the extended opinion of a man like Stan. By reading a few lines here and maybe a paragraph there we naturally begin to build up a picture in our minds of a cat, and then somebody will come out with some information and we find out he's a character. Or the other way around. I have always admired Stan but never as I do now—because of your article alone—I get a chance to see what he is like. The point is that I'm asking you please, for more things such as this.

Bob Kelly

Kenton Biting Hand

Dayton, Ohio

To The Editors:

After reading his (Kenton's) answers, I suddenly saw the light. He, like so many others, is trying to force his music on the public, not caring what their likes or dislikes might possibly be. Glenn Miller might have been just a business man, but he knew his business and at least tried to please the people who fed him.

Randall L. Taylor

• • •

No Emotion?

England

To The Editors:

. . . He himself has said that his music is not necessarily typed to emotions. Are we to assume then that this "Progressive Jazz" **has** no emotions, in fact, that from now on jazz itself no longer has any emotions? If that is so then it has lost its art and meaning and there is also that danger that in the not so very far future it will have no further boundaries than that of Stan Kenton. I myself hope that day never arrives.

Brian Everett

• • •

Kenton A Pioneer

To The Editors:

. . . Stan's music may be banal at times, but what music isn't? May I now commit the unpardonable sacrilege of stating that some of the prized gems of the classics display their particular kind of triteness, which has existed over a longer period of years. Take for example the loud and unlovely chord that is repeated several times at the end of practically every symphony. You take it! I can't!

Jazz, in many ways, needs to be rejuvenated. Kenton has particularly drawn attention to this fact by creating an untried, unique style of his own. People have reacted to his music in many ways. Some people like it because they prefer music fast and furious. But Kenton's true admirers like his music for its refreshing ideas, its unusual styling, and its complex nature. On the negative side there are those who don't like it simply because they don't like jazz of any type. Some consider it loud, harsh, poorly arranged. Others are confused by it, can't understand it. The indifferent ones consider it a passing craze.

Though Stan himself may not fulfill his dream of revolutionizing jazz, he will, I believe, blaze a path for the future band masters. He is, so to speak, a pioneer.

Lillian Angelini

RAGTIME MARCHES ON

NEW NUMBERS

ADLER—A daughter to Mr. and Mrs. Jerry Adler, February 19, in Hollywood. Dad is NBC staff musician.

BRENNAN—A daughter to Mr. and Mrs. Terry Brennan, February 25 in Mt. Vernon, N. Y. Dad is Guy Lombardo pianist.

BULASKY—A daughter, Tina (7 lbs. 4 oz.), to Mr. and Mrs. Joe Bulasky, recently in Hollywood. Dad heads Coffee Dan's.

CHRIST—A son, Thomas Charles (7 lbs. 6 oz.), to Mr. and Mrs. Robert Christ, February 19 in Youngstown, Ohio. Dad plays trumpet and arranges for the Johnny Gardner quintet.

GENSON—A son to Mr. and Mrs. Don Genson, February 16 in Hollywood. Dad is with Leeds Music.

JOHNSON—A daughter, Bonnie Lynn (5 lbs.), to Mr. and Mrs. Ernie Johnson, February 3 in New York. Dad is pianist-arranger with Johnny Long; mom is former dancer Ronnie Rogers.

KUSH—A son to Mr. and Mrs. Conrad Kush, February 23 in Nanticoke, Pa. Dad is pianist and arranger for the Lee Vincent band.

MacRAE—A son (7 lbs. 8 oz.), to Mr. and Mrs. Gordon MacRae, February 11 in Hollywood. Dad is singer.

STONE—A daughter, Toni Elizabeth, to Mr. and Mrs. Charles Stone, February 22 in New York. Dad is band publicist.

TIED NOTES

HALPERT-LEE — Bernie Halpert, band contractor, and Marjorie Lee, Joe Reichman vocalist, February 20 in Las Vegas.

KELLOGG-WILSON—Ray Kellogg, singer with Les Brown's band, and Eileen Wilson, also a singer with the band, February 15 in Hollywood.

MILLER-HANSON—Don Miller and Adeline Hanson, KWIK disc jockey and press agent, March 8 in Riverside, Calif.

OWENS-CLEVELAND — Harry Owens, bandleader, and Helen Cleveland, February 26 in Santa Barbara.

PASSERO-TOWNE—Maury Passero, press agent, and Marilyn Towne, singer, February 22 in Philadelphia.

WILLSON-ZAROVA—Meredith Willson, radio arranger and composer, and Ralina Zarova, operatic soprano, March 13 in Los Angeles.

FINAL BAR

CLARK—Francis A. Clark, 81, composer and music publisher, February 24 in Philadelphia.

FIELD—Margaret V. Field, 70, organist and singer, February 11 in Detroit.

GEORGE—T. Arthur George, 71, organist and conductor, February 19 at Yorkton, Sask.

HIPSHER—Dr. Edward Hipsher, 76, music critic and an **Etude** editor, March 7 in Marion, Ohio.

HOPSON—Jesse Allison Hopson, musician, February 14 in Norwalk, Conn.

MANNING—Edward Manning, 74, composer and teacher, March 8 in New York. He was a former superintendent of music in the New York public schools.

OLESON — Rangval Oleson, 70, charter member and six times president of Local 76, member of the first Omaha symphony and father of Budd Oleson, Omaha bandman and Art Oleson, **Beat** correspondent there, March 7 in Omaha.

OLIVER—John Oliver, 53, composer, arranger and associate editor of the Edmonton, Alberta, **Journal**, February 9 in Edmonton.

WATSON—Alton Cook Watson, 34, composer and lyricist, February 23 in Raleigh, N. C.

LOST HARMONY

BOCK — Johnnie Bock, drummer formerly with Stan Kenton and Sonny Dunham, and Marie Davy Bock, February 25 in Chicago.

Can't Record? Use Airshots

Should the record ban continue for an extended period, as is presently indicated, there is every possibility that remote radio pickups of dance bands will regain the important spot they held in the music business some years ago.

Prior to the influx of the disc jockey and his rapid rise to importance as a builder of tunes and talent, the radio wire was the key instrument in acquainting the public with the latest in musicdom and retaining for established attractions their prominence in the public eye.

Bandleaders would sacrifice up to two thousand dollars a week for a four to six week period to hit a Meadowbrook, New Yorker, College Inn, Palladium or some such spot with heavy sustaining air time. But, as the '40s began rolling along, slick promotional work on good discs did the trick for them and all the sustaining time in the world couldn't equal the power of the turntables in tiny radio stations and busy juke boxes.

Radio listeners, once given to tuning in their favorites who were broadcasting from some popular night spot during the late hours, ignored the live shows and turned to the midnight and early hour disc jocks.

We do not mean to slander the platter spinners. They've done a commendable job of building up new talent with their wax shows. They're still doing it. They've done a good job and most have been well paid. All well and good. We're merely passing on an observation, not offering a criticism of anybody's occupation or anybody's decisions.

How long it will be before the record ban is felt, the reserve supply now on the shelves of the disc shops exhausted and the public impatient to get fresh material and new pop tunes is the sixty-four dollar question right now.

But when the answer comes through, we might see the importance of remotes revived. Think back a decade or more and consider the parade of ranking bands . . . Casa Loma, Larry Clinton, Cab Calloway, Ben Bernie, Benny Goodman, Rudy Vallee, Ozzie Nelson, Gus Arnheim, Paul Whiteman, Duke Ellington, Noble Sissle, Ted Weems, Ernie Golden, Bert Lown and so on. True, they made records, but how many people had phonographs? It was the radio waves which made them the big favorites with the living room loungers.

Yes it can happen again.

WHERE IS?

SHORTY ALLEN, orchestra leader.
CHARLES CARLYLE, former radio singer.
EDDY FARLEY, trumpeter, co-author of THE MUSIC GOES 'ROUND AND 'ROUND.
MILDRED FENTON, singer with Joe Venuti's band.
VERNON (MUTT) HAYES, clarinetist once with Paul Whiteman and Fred Waring.
PEGGY HEALY, singer once with Whiteman.
BILLY HOWARD, singer formerly with Don Reid's ork.
KING JOHNSON, band leader.
JAY LAUGHTON, tenor man formerly with Raymond Scott.
CLARENCE McGRATH, drummer formerly with Max Kaminsky.
BILL NELSON, saxophonist with Ozzie Nelson.

WE FOUND

TEDDY BLACK, leader, now a New York music publisher.
ALLAN DeWITT, former singer with Tommy Dorsey and Jan Savitt, now leading his own band in the midwest.
FORD LEARY, sideman and vocalist with the old Larry Clinton band, died in a small town near Rochester, N. Y., more than a year ago.
HARRY McDANIELS, novelty vocalist, now has his own small orchestra.

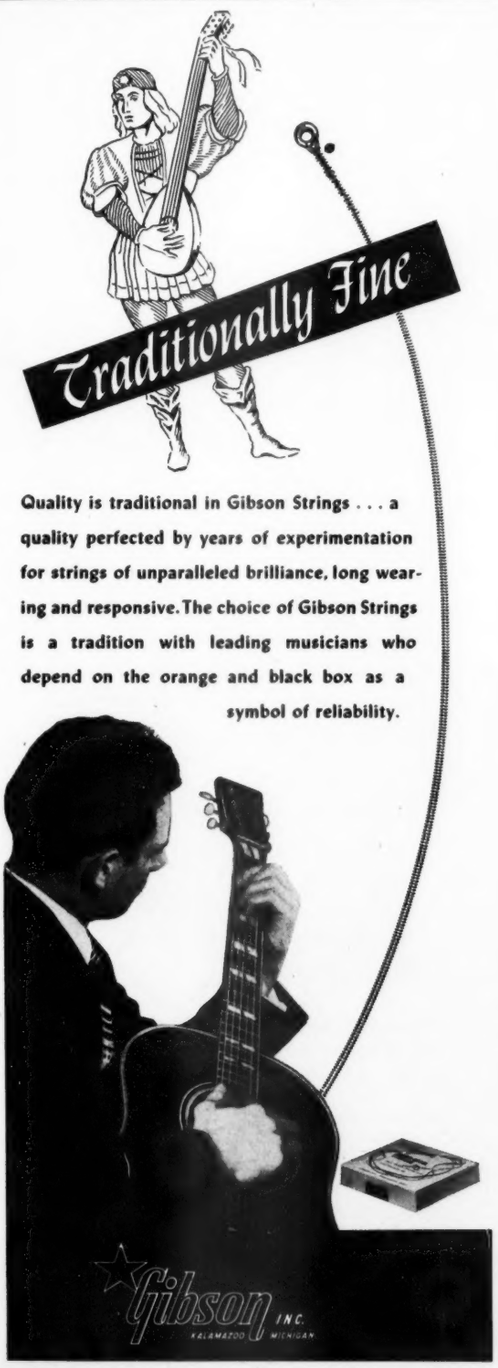
New York—Miriam Spier, well known vocal coach, has completed her **Handbook For Vocalists**, her first book. It will be published by Marx Music company.

REEDS GILBERT by Eddie Ronan





San Francisco—Johnny Wittwer (ex-Wingy Manone, Pete Daily), took over the piano spot with Lu Watters Yerba Buena Jazz Band, replacing Wally Rose, one of the original members of the group. Wittwer came here from Phoenix, where he was with Ben Marden's band at the Sundown club.



THE HOT BOX

New Orleans Jazz Cut In 11th Hour Sessions

By GEORGE HOEFER

Chicago—New Orleans music was included in the last minute hectic scramble for pre-ban cut masters. Two outstanding projects exclusively slanted to the collectors of pure jazz got in under the wire in New York City. Willie (Bunk) Johnson of New Iberia, Louisiana, who shivers when reading a letter describing a snowstorm, trekked to Gotham and waded through the BIG SNOW to Carnegie Hall for a wax grooving sponsored by Robert Stendahl of Gary, Indiana, Irving Stone and A. Harold Drob.

The accompanying band with the illustrious Crescent City pioneer included names never before associated with the famed Bunk. The line-up consisted of Garvin Bushnell-clarinet; Ed Cuffee-trombone; Wellman Braud-bass; Alphonse Steele-drums; Don Kirkpatrick-piano; and Danny Barker-guitar.


George

The stylus inscribed a bevy of varied type tunes as follows: **The Entertainer, The Minstrel Man, Chloe, Someday, Hilarity Rag, You're Driving Me Crazy, Out of Nowhere, That Teasin' Rag, Some Of These Days, Till We Meet Again, Maria Elena,** and **Kinklets.**

Another pre-ban session of considerable interest to collectors involved the fabulous Kid Punch Miller of New Orleans and Chicago renown. Punch dropped anchor in New York early this winter and met Sam Meltzer of Century Records. Sam took him to a studio with Edmund Hall-clarinet; James Archey-trombone; Ralph Sutton-piano, Ernest Hill-bass, Arthur Trappier and Jimmie Crawford-drummers. Punch proved to be the same old Kid, refusing to relax, blasting to the ceiling, and adopting Louis Armstrong mannerisms. He recorded Shine (Punch vocal), **There's a Small Hotel, Some Of These Days** (Punch vocal) and **Exactly Like You,** the latter being a trumpet-piano duet by Punch and Sutton.


Ernest (Punch) Miller
Photo by Wolman

MISCELLANY: Ed Carbray, a Chicago collector, brought in a copy of one of those true murder magazines, wherein ex-bandleader Merritt Brunies is mentioned as having helped solve a murder involving The Tease Queen of The Gulf Trio. Merritt, who led Dixieland bands in New Orleans as well as at the famed Friar's Inn in Chicago, is now a constable located in Biloxi, Miss. Collectors will recall his recordings on Okeh and Autograph, and will recognize him as the brother of George Brunis, King Of The Tailgate.

Sterling Bose, trumpeter with many famous bands of the past including Ben Pollack, Jean Goldkette and Bob Crosby's Dixie band, is now comfortably settled in St. Petersburg, Florida. He is playing in a small group including Milt Weber (tenor & clarinet), Charlie Bingham (piano) Bill Herring (trombone) and Red Hughes (drums). They have a circuit of country clubs, yacht clubs, beach clubs and the Municipal Pier ballroom to keep happy.

Jazz collectors are becoming well known lecturers. Recently Marshall Stearns coupled a lecture at the University of Illinois on Chaucer with one on Duke Ellington on the same trip from Cornell. Harry Houghton of Washington, D.C., economist and jazz collector, came to Chicago to address the 60th Annual Economic Association on the subject **The Growth of Big Business.** His main interest in Chicago, however, was what the prospects were for hearing Dixieland jazz in the Windy City.

COLLECTOR'S CATALOGUE:

Colin Prescott, 17 Frederick St., Oatley, NSW, Australia would like to correspond with U. S. collectors.

Miss S. E. Wood, 29 St. Anne's Road, Tankerton, Kent, England, has English dance records (no jazz) for sale or trade with Americans—she wants essential foodstuffs.

Rolf Anderson, 18, Pilgatan, Malmo, Sweden, desires a pen pal who likes be-bop.

"BRETONNEAU"
leads the band!



A GOOD REED will never have fancy cuts or lines. A good reed must be simple and natural. ONLY GOOD CANE CAN MAKE A GOOD REED, AND GOOD REEDS DON'T NEED ARTIFICIAL TREATMENT.

AT ALL GOOD MUSIC DEALERS OR WRITE DIRECT

Price List Per Hundred Reeds

Clarinet Bb and Eb	18.00
Sax Soprano	22.50
Baritone	39.00
Tenor	33.00
Alto	24.00

E. CHIASSARINI & CO. 1595 BROADWAY New York City 19, N. Y.

Johnson, Levin Form New Tele Production Biz

New York—One of the biggest names in radio advertising and the former head of the **Beat's** New York offices have combined to form a production office claimed as unique in the amusement business. Austen Johnson, musician-lyricist half of the now-dissolved Kent-Johnson, Inc., (perpetrators of the Pepsi-Cola, Mission Bell and other too-well known radio jingles) and Michael Levin, the **Beat's Notes Between Notes** columnist have formed Croom-Johnson, Inc., to handle production primarily in the television field, but extending to radio, music and the theater as well.

Johnson, a top income Britisher, real-monickered Austen Herbert Croom Croom-Johnson, told the **Beat:**

"This will be an organization to take an idea from its inception and deliver it to the final consumer, advertiser or ticket holder. We will create or supervise the production of the scripts, music, staging and book. Every man in this organization is not only a specialist, but also has broad general entertainment experience as well. Headed by Mike Levin, as vice president, who is a newspaperman-musician and radio-theater production specialist, we are going to be able to turn over ideas, tied up in that ever-loving cellophane with ribbon to whomsoever should desire it."

Johnson, who was a BBC producer for some years before joining NBC in the middle thirties, is a well known pianist and writer in addition to his radio talents. His **There's No One But You,** adapted from one of his more successful radio jingles, is still being plugged.

The firm was engaged as television consultant to one of the Big Four film companies virtually before it was organized.

Rose Follows Tex

New York—Rose Murphy follows the current Tex Beneke stage show into the Capitol theater. Exact date isn't set, but probably will be early in May.

Ex-Plane Jockey Skitch Inspired By Choral Music

By Sharon A. Pease

Chicago — Skitch Henderson first moved into the musical limelight when his piano solos were featured on various network radio shows, including those of Frank Sinatra and Bing Crosby. Now, as pianist-leader of his own orchestra, he is making unusual progress in the race for popularity. His band, which was organized just ten months ago, opened at the swank Cafe Rouge, Hotel Pennsylvania, New York; and has since appeared at Frank Dalley's Meadowbrook; the Capitol theater, New York; Hotel Stevens, Chicago, and is currently appearing at the Chase hotel, St. Louis. A return to the Pennsylvania is scheduled for early May.

Skitch, christened Lyle Cedric Henderson, was born in Birmingham, England, January 27, 1918. Regarding the sobriquet he explains, "I don't know how it came about—just one of those childhood nicknames that stuck." His father was associated with the British embassy service and assignments took the Henderson family to many places — Switzerland, Germany and several trips to the States. As a result Skitch received his formal education from Malcolm Frost, a private tutor who traveled with him. Frost was a well-schooled musician and a thorough musical training was an important part of the curriculum.

Fatha, Tatum Influence

In 1934, when Skitch was 16, he came to the states to make his home with a friend of his family's in Bismarck, N. D. There he secured a job playing piano and organ at a local radio station. "I became greatly interested in dance music," he recalls, "and began experimenting with style development. Earl Hines was the chief early influence—later Art Tatum."



Skitch Henderson

In 1936, Henderson moved to Chicago where he worked with Buddy Fischer, Glenn Lee and local bands. Then he made a theater tour as Cliff Edwards' accompanist, eventually landing in Hollywood. There he did radio work with bands fronted by Skinnay Ennis and Dave Rose before becoming a staff pianist, and later a staff conductor, for NBC.

Pilot-Instructor

He entered the army air corps in 1942 and was eventually promoted to the rank of captain. His assignments included two years as a fighter instructor and one year as a bomber pilot. After being discharged in 1945 he returned to radio work in Hollywood. Then came the featured spot on Frank Sinatra's show, a tour of theaters, and the solos on Bing Crosby's program.
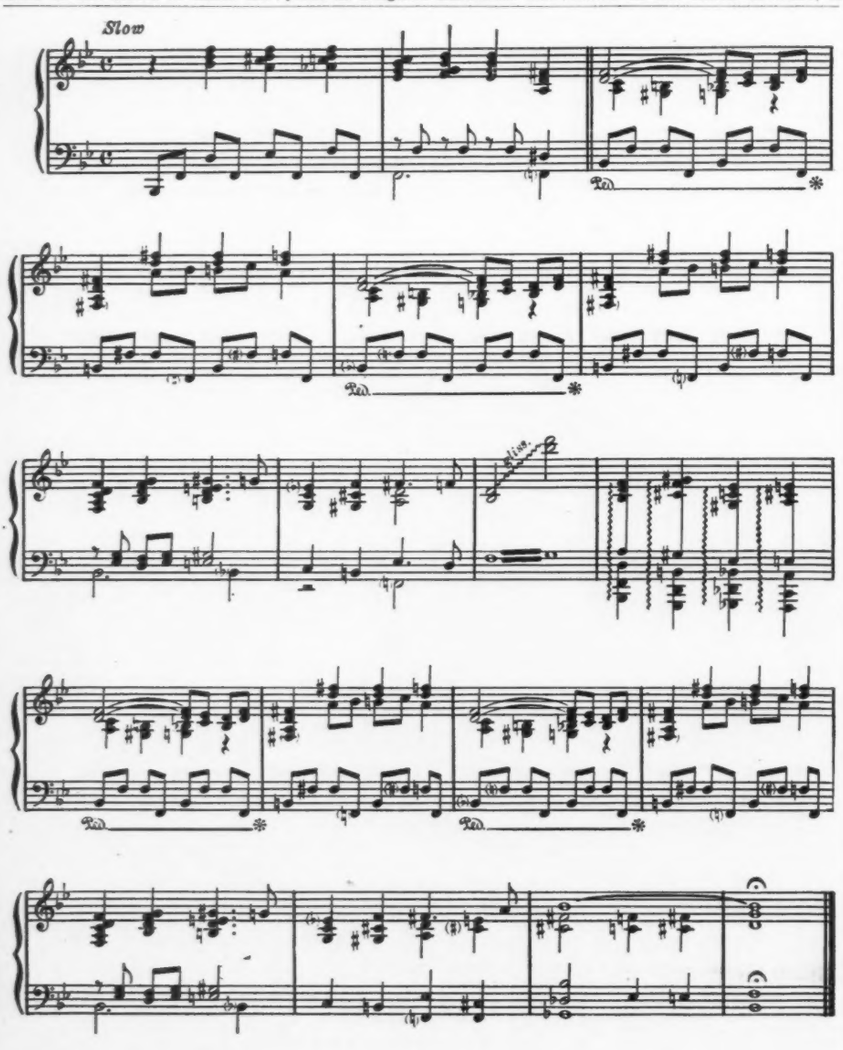
The splendidly balanced repertoire of Henderson's orchestra (heard on Capitol records and transcriptions) reflects the leader's versatility as a composer, arranger and performer. As an example of his piano styling he has chosen a section of an original composition **Moonlight Meditation**, which is typical of the effective piano lead-orchestra background "mood" music that has been an important factor in the popularity of his dinner music with hotel audiences.

Three Characteristics

There are three outstanding characteristics of Henderson's creative work in the atonal form. First, he is able to hear the combinations and doesn't have to resort to harmonic deduction. Therefore a chord analysis, although revealing the usual separate tonality of treble and bass, would be unfair, because his compositions are definitely not "built" in this manner. Second, his vast background in traditional art works acts as a restraining element in his voicing. Voice movement and resolution of tendency tones are musically legitimate. These tone combinations could be scored, as written, for various instrumental choirs because their effectiveness is not dependent upon the piano's idiosyncrasies. Third, the manner in which the whole and half step dissonances are used on accented beats reflects a positive influence of modern English choral music. This characteristic is probably a subconscious expression of early experiences in the British Isles.

The unusual double tone glissando in the ninth measure, is produced by using B flat as an 18th century appoggiatura leading to B natural where the gliss is taken on white keys through two octaves with a return to B flat, on count three. Skitch uses the nails of the second and third fingers in executing this gliss. (Check your supply of iodine before trying this trick.)

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.)



54873

Egan Speakin'

New York—The crowd at this huge North Carolina ballroom was really somethin'. A tribute to Charlie Spivak if ever I saw one. Thousands of dancers that must have come from miles and miles around. I didn't think crowds that size patronized ballrooms any more.

"Nice crowd," I mentioned to Charlie's manager, Lou Zito, when I bumped into him a little later.

"Thanks," replied Lou, brushing himself off as he got back on his feet. I really hadn't meant to bump so hard.

"Absolutely amazing," I continued, still referring to the attendance. "A lot of other ballrooms around the country sure could use a mob like this once in a while."



Jack

"That's what I figured," said Zito, the one who never even met June Haver. "And from now on, I'm making it possible for them to get crowds like this."

I looked at Zito askance, which is a helluva way for a Yank to look at anybody in North Carolina.

"Calm yourself, Colonel," oozed Zito the soothsayer. "I book this crowd."

"You book . . . ?" I gulped. A nearby porter stuck a julep in my hand so I need no longer use my gulps in vain.

"Sure," said Lou. "I not only have the band, I have the crowd to go with it. But I don't use it exclusively with Spivak. He's doing okay anyway. Just have it here tonight as a try-out, sort of a double booking. I wouldn't let them have Charlie unless they took the crowd, too."

Zito must have seen I was having trouble grasping the whole situation, so he continued.

"Promoters aren't yelling so much for attractions, but they're beefing because they don't get the crowds to watch the attractions. Now, I've got that solved.

"If a guy has a band coming in and he's worried about the crowd he's gonna have, all he has to do is give me a ring on the old reliable Ameche. We make a fast deal and, regardless of what band he has, whether it came from GAC, MCA, Morris, Glaser, Frederick Brothers or McConkey, I'll book my kids in. For a price, of course."

This was getting to be too much. I held out the empty julep container and indicated the need for a double by showing two eyes.

"Sure, sonny," Zito went on, chewing on a piece of tobacco leaf overlooked by Speed Riggs. "Today anybody can have a crowd. Let the rest of them book the bands. Won't mean nothing unless they have the crowds. And, before I'm through, I'll have all the crowds sewed up. This'll revitalize the whole band business.

As I walked away I threw up my hands. After a thing like that, a guy's liable to throw up anything.

It took a complete sleepless night of pondering. It didn't seem at all possible, yet there it was. Jules Stein had actually missed an angle in the music business!

Washington — Johnny Moore and his Three Blazers make their first eastern appearance in almost a year when they open here at the Club Bengasi on April 2.



CHARLES MAGNANTE, featured artist on several coast-to-coast radio programs, is shown here with his newest Excelsior, *The Symphony Grand.* One of New York's top bracket musicians, Magnante is another great artist who has played Excelsior accordions for years.



FREE CATALOG showing the latest model Excelsiors is yours on request. See your dealer, or write direct to Excelsior Accordions, Inc., 333 Sixth Avenue, New York 14, N.Y.

EXCELSIOR *accordions*

USED BY FOREMOST RADIO, RECORDING AND TELEVISION ARTISTS

Street, Strip, Loop Hit, But Not Philly's Harlem

Philadelphia—In face of all the weeping and wailing that New York's traditional Swing Alley has been be-nuded by the burley peelers, and while all the tootlers on the main stem are complaining about the short honeymoon, Philadelphia simply refuses to go along with the rest of the country. Swing haunts in the other villages may be creating a run on crying towel sales, but as for this sleepytown set-up, just when everybody else closes shop, the joint starts jumping. Not to be confused with a general boom along bright-light row, the lucky lightning has confined its striking only to the Harlem hotteries that have been tepid for too many years. They'll tell you that the Negro folk were the last hired and the first fired on the war jobs, money is getting scarcer for everybody, the taps at the drinkeries are dry and the musicians must now go back to peddling the insurance during the day to keep them in reeds—along with all the dire predictions heaved on the music whirl this day. But you'll never believe it after making the out-of-the-way rounds at Harlem corners scattered all over this town.

Fact remains that Philly's Harlem is jumping with the same kind of torridness you found in the smoked-filled dens a coupla decades ago. Even in the lush boom days, there wasn't as much top talent on tap as you find in this day. What used to be considered nickel beer boites are now shelling out heavy greens for groovers. And it's paying off. Even the pale-faces are beginning to wend their way down the back streets to get sent.

Cornell Starts Trend

Only a few months ago, everybody was saying that Morton Emerson was being sold down the river by the booking boys for buying songbird Ann Cornell. And just when everybody else was pulling in the wraps. A hit on race records, la belle Cornell hit the jackpot for Emerson's newly-christened Rainbow Room in a beat-up corner of the downtown Harlem. So instead of going broke, Emerson kept the registers ringing with Elaine Greenwich, Savannah Churchill, Bill Johnson's Victor recording unit, Ann Lewis and now Hadda Brooks, who opened March 15.

Not to be outdone, Powelton cafe and Musical Bar out in West Philly realized that the Ravens were high on the sepia record selling lists and brought in the singing unit. Biz boomed so Charlie Johnson, Powelton host, brought in Dinah Washington and followed on March 13 with The Charioteers, who are taking in two weeks before going off to England. Booking thru the Jolly Joyce Agency here, Powelton has a big March 27 opening planned for Beverly White, Ida James and Ace Harris' band, following with a Dinah Washington return April 23, a call-back for the Ravens April 23, and bringing in a big-name sepia band on April 30.

Red Caps Set

Jack Sugarman, who operates the Hi-Hat Club at nearby Chester, Pa., also made a pitch for the patronage with a one-two-three running of the King Cole Trio, Cab Calloway's band and the Ink Spots. In the offing Sugarman has bought Steve Gibson's Red Caps for their only open period this year—nine days starting June 21.

Another eye-opener was the booking of Illinois Jacquet, the sax dynamo, with a swing sextet, for the Tropical Gardens, a private membership club operated by the Chris J. Perry Lodge of the Negro Elks. Shelling out three grand a week for Jacquet, it marked a new money high spent by any of the many private clubs around the town.

Mary Lou Bows In

Latest to go in for the sepia recording names is the Cotton Club, kicking off this month with Mary Lou Williams, coupled with the King John Quintet. Joe Pitts' Musical Bar also copped a musical plum in bringing in George (Butch) Ballard, the ex-Cootie Williams hide man, who teamed with Marty Martin, tenor saxist formerly with King Solom's band, to head a jam crew.

Harlem coming to life again encouraged the Downbeat to light up again, kicking off with The Harlemaires and songbird Dorothy Smith; and saw the hot notes returning to the Hotel Douglass Showboat with Beulah Frazier and her Mellow Fellows. Hotel Norris Musical Bar joined the parade with guitarist Buddy Grant and the Four Flats while Scotty's brought in Danny Turner, former alto saxist with the Five Kings, and his Fourtimers with Lloyd (Fat Man) Smith.

In the outlying Harlem quarters, Golden Star cafe at Darby, Pa., wooing 'em in with Vivianne Roland, former Dizzy Gillespie canary, and the Walter Pepper Trio, while Jack Farrell's Moonglow at Chester, Pa., presents the Five Blue Flames.

Bassist Bette



Orange, Tex.—This is Bette Carle, who plays the string bass and sings with the Frankie Schenk sextet at the Showboat here. Bette sang with the Herb Miller and Dick Rankin bands before joining Schenk. When they leave the Showboat, April 3, the unit will play a six-week engagement at the Magnolia club in Ft. Walton, Fla.

11th Hour Booking

New York—Henry Jerome and his orchestra went into the Hotel Edison's Green Room in a rush booking for eight days, sandwiched between Claudia Carroll and Alvy West. Jerome, with 11 sidemen and Dick Judge on vocals, opened last Wednesday and closes tomorrow night. West, plus the Buddy Greco Trio, will open for an indefinite run Friday.

STRICTLY AD LIB

by THE SQUARE

Earl Warren has rejoined Count Basie, taking over the lead alto chair of Preston Love, and Gerald Wilson has replaced Snookie Young in the trumpet section . . . Eddie Oliver, playing at the Mocambo in Hollywood with his band, has signed Ed Fishman as representative . . . Durelle Alexander, who once sang with Paul Whiteman, has her own homemaker radio program thrice weekly over WBAP in Fort Worth.

Janette Davis, whose Columbia platter of THERE OUGHT TO BE A SOCIETY was just released, charmed the press and the disc jockeys at a cocktail party in her honor at Toots Shor's . . . Dian Manners' PIN A ROSE ON ME is set for the publishers and fall release . . . Herb Hendler, who has been handling record promotion for Dinah Shore, has returned to the Victor plant as head of advertising.



Claude Thornhill added two flutes before opening at the Strand on Broadway . . . Mickey Goldsen, head of Capitol Songs, will give up his desk and home in New York and move to Hollywood in May . . . GAC has signed Virginia Maxey, the canary, as a single . . . Buddy James, sax doubling on vocals, has joined Tony Pastor . . . The Dick Stabiles expect an heir or heiress . . . The Army Air Force is looking for a new theme song.

Louis Prima's divorce from Alma Ross became final on St. Patrick's Day, and he is rehearsing the wedding march with Tracelene Barrett . . . Baron Timme Rosenkrantz is going back to Denmark to produce swing concerts . . . Johnnie Johnston, the singer, has ordered the cigars to pass out next fall. His wife, Kathryn Grayson, also sings . . . Danny Kaye may ask for the Andrews Sisters on his next radio show.

Dean Hudson, who wears one himself, gave Tommy Dorsey a crew haircut during his Florida vacation . . . Although they say Jimmy Dorsey still is sick, he sent for his aide, Gil Kerner, to join him in Hollywood and discuss band building . . . King Cole grossed $73,000 during his first week at the Oriental in Chicago, almost a house record . . . Dickie Wells, the trombonist, hospitalized in Philadelphia.

Les Paul was held over at the Wesley hospital in Oklahoma City after that auto crash, but he may be out by now . . . Knoxville record stores report tripled sales on the three discs smashed and banned from the juke boxes by the police . . . Al Jarvis has various movie stars select 15 minutes of records for his KLAC show daily . . . Linda Keene, blues singer, has filed in Los Angeles for divorce from Burleigh Smith.

Remotes Over Jocks!

New York—An hour-and-a-half of dance band pick-ups is the midnight feature on six stations of the newly incorporated Connecticut State Network, championing live music in preference to disc jockeys. The period from 11 p.m. to 1:30 a.m. is broken up into fifteen-minute segments, one to each station for a pick-up from a dance band in a local spot. Cities on the chain are Hartford, Waterbury, Bridgeport, New Haven, Stamford and New London.





Six New Jazz Messiahs

Seattle—Let Stan Kenton take notice! Let moldys from Zulu Hall to 20 Annie street raise a wary eye! Let Scarsdale high school band members look to their laurels! Two-beat jazz and the younger set are compatible, to say the least.

King Oliver mimics need not have attained their 31st birthday to blow thrilling tuba or use cymbals dangling from leather thongs. Evidence: the Rainy City Jazz Band, this city's gift to the preservation of jazz.

In a recent newspaper article* writer Mack Mathews expounds: "Six young Seattle music-makers, comprising an organization called the Rainy City Jazz Band, have dedicated themselves to a lusty, patriotic project in musical archaeology. They've set for themselves, and according to local connoisseurs have triumphantly achieved, the goal of recreating in our time and in this community those forms of native American music which originated in New Orleans around the turn of the century as 'ragtime' and 'the blues', and later came to be known as 'hot jazz'.

Love's Labor

"It has been a labor of love for the local group; a colorful, exciting labor, it might be added, at which they've become astonishingly proficient in the half-dozen years since they first were drawn together—on the University of Washington campus—by a mutual passion for America's only indigenous music. And somewhat to the boys' surprise this 'pure preoccupation' of theirs has begun to pay off with an interesting demand for their happy harmonies at fraternity shindigs, club functions, public dances, and an engagement at the Olympic hotel.

"There are, no doubt, certain intangible rewards inherent in the unique, if modest, position they hold today in the musical world as the only band north of the Golden Gate and west of the Mississippi now playing hot jazz in the pure New Orleans idiom.

Oliver Resurrection

"... New Orleans is alive again today — right here in Seattle. And the Rainy City jazzmen are the sole proprietors of its resurrection in this community, so remote in time and space from Storyville and ragtime's Delta cradle-land. For the 'righteous' Rainy Citizens are home-town boys all; four of them are alumni of the University of Washington, the two others are senior students on the local campus. They are all still in their 20's and nearly all are veterans of the second world war.

"One of their number—Lowell Richards, tuba man, has played french horn in the Tacoma symphony. Pianist Barrie Vye, drummer Dolph Bleiler and trumpeter Richard Houlahan, although backgrounded with considerable professional experience in Seattle and the Northwest, never had played pure 'hot jazz' prior to the group's amalgamation.

Two Unschooled Musically

"What is even more surprising in the history of the little team of jazz classicists is the fact that two of its key members, leader Jack Sheedy, trombone, and Gordon Greimes, clarinet, never had really played any musical instrument until they met as freshmen at the university in 1941.

"There, in the music department of the university library, they stumbled on ... (a) ... recording that is now a collector's item among jazz fans. It was I Wish I Could Shimmy Like My Sister Kate, with cornetist Muggsy Spanier ... blowing it to glory.

"Thereafter they devoured everything they could find on the 'New Orleans idiom'—words, text and music.

Sought Originals

"They wanted the classic originals straight from the lips of the old maestros with magic names like Sidney Bechet, King Oliver, Jimmy Noone, Kid Ory and Louis Armstrong. They had a tough time of it, tracking down the old records and the rare ... (sheet music). And each 'promoted' an instrument. Sheedy borrowed a battered old trombone and Gordy Greimes obligingly bought a clarinet, hardly knowing into which end you blow. Presently the three fellow students, Sheedy, Greimes and Richards, found that they 'just naturally' had coalesced into an experimental little combo, intent on reproducing the original magic of those righteous old records. And then, just as they had begun to 'really go', the war scattered the determined little band of ... hopefuls.

"In the navy, Sheedy met Barrie Vye and Dick (Boots) Houlahan and 'sold' New Orleans to them. Before being shipped off to different parts of the world, they had made a postwar 'Seattle date for a New Orleans session' — which naturally included Greimes and Richards.

Doubles On Bass

"The latter khaki-clad young symphonist, meanwhile, was playing french horn and tuba in army bands and, incidentally, mastering the 'walking bass' fiddle—a traditional component of the jazz rhythm section. In their present unified team ... however, Richards plays the equally hallowed tuba.

"By early '46 the boys were all back in the home town and naturally gravitated together like steel filings to a magnetic grid. During the strenuous years of practice and polish ... the band found two stalwart friends and supporters in Dr. Frederick B. Exner, who is probably Seattle's No. 1 jazz enthusiast, and Paul Ashford, one of the northwest's scholarly critics and composers. Both of these men gave the boys generous access to their private collections of rare jazz classics and both have hosted cheerfully many a noisy rehearsal and study session in their respective homes.

Co-op Group

"The Rainy City band had become a cooperative concern, and practiced together relentlessly thenceforward. By early fall of ... (1946) ... they figured they were 'right', and were ready to lay their own musical jive on an unsuspecting public. Their first date was a homecoming dance at the Lambda Chi fraternity house, where they 'snuck' ... (jazz) ... in between such dutiful drip specials as **To Each His Own**, ... (and) ... **Sunday, Monday And Always**. ... But, as the evening wore on, they found they didn't have to sneak it over at all. The boys and girls wanted it!

"That was the beginning. Under the auspices of the newly organized Seattle Jazz Society, the combo played a whole series of dance engagements. In January ... (1947) ... their 'hot' drummer, Dolph Bleiler, joined the organization.

Success Achieved

"Since then the boys believe they've achieved, wholly and heartily now, those essential first principles of the true jazz band—musical unity and fraternal rapport — just like one of those mighty little bands of 'natural' jazzmen down on the Delta four or five decades ago."

Funny Mr. Kenton, we didn't notice one mention of Milhaud, progressiveness or bop. And they're all in their twenties. Hmmmmmmm!

* * *

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Rainy City Salutes The Crescent



Seattle—The six young men shown above comprise the Rainy City Jazz Band, and, like Lu Watters and the Wilbur Wild Cats, have taken the path carved by New Orleans musicians decades ago. Four of them are graduates of the University of Washington and two are still students there. In the first picture are Barrie Vye, piano; Lowell Richards, tuba; Dolph Bleiler, drums. Gordon Greimes, clarinet; Richard (Boots) Houlahan, cornet, and Jack Sheedy, trombone and leader, are in the second shot.

Cavallaro On Astor Roof Next Summer

New York—The first of three bands to play the 1948 summer season at the Hotel Astor Roof, considered the prize plum among hot spell bookings here, will be Carmen Cavallaro.

Bob Christenberry, managing director of the hotel, has made an eight-week deal with the keyboard tickler beginning with the seasonal opening of the Roof, May 17.

No hint has been given as to what other bands will be signed for the remainder of the summer, though the trade surmises Sammy Kaye, a regular attraction there the past several years will be one of them.

Op Lauds Jordan; GG Till Jingles

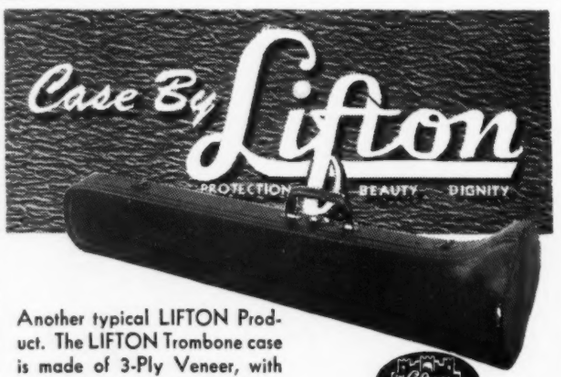
Oakland—"Louis Jordan will make me more money than any other **four** attractions I can get", John Bur-Ton, local promoter, said as he announced a string of one-niters in the Pacific northwest for Jordan. Bur-Ton takes the band to Tacoma, Washington, April 5; to Vancouver, British Columbia, April 6; Seattle, April 7; Portland, April 8; Eugene, April 9; Oakland, April 11, and closes with a date at the Avodon in Los Angeles, April 12, following which Jordan will trek eastward.

Jordan, in what may well be the farewell appearance of any band at the San Francisco Golden Gate theater, knocked the cash registers dizzy with a gross of $40,000 the first week and $30,000 the second. He holds the unofficial house record in this area.

—Ralph J. Gleason

Baird Trods Boards

New York—Eugenie Baird, former vocalist with Paul Whiteman, later featured on many radio shows, has replaced Eileen Barton, **ex-Hit Parade** chirp, as singing lead in the Broadway hit, **Angel In the Wings**, at the Coronet theater.



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SWINGIN' THE GOLDEN GATE

Ops Spend No Flack $, Gripe When Biz Stinks

By RALPH J. GLEASON

San Francisco—It wouldn't be so bad if it happened only once or twice, but it keeps happening and that makes it inexcusable. What I'm talking about is the practice prevalent in this area of buying name or semi-name talent for a night spot and then letting the attraction die . . . for lack of advertising. Someone should do something about it. It isn't fair to the entertainers and the public. If the night club owners want to lose money, I suppose it's nobody's business but their own EXCEPT when they jeopardize someone else in so doing.

A case in point: Lester Young played for two weeks in Oakland recently without so much as a sign outside the club with his name on it, much less newspaper ads or anything of that sort. The result was to be expected. Nobody showed up. Word of mouth publicity might have been okay back in grandma's day, but it apparently doesn't work now.

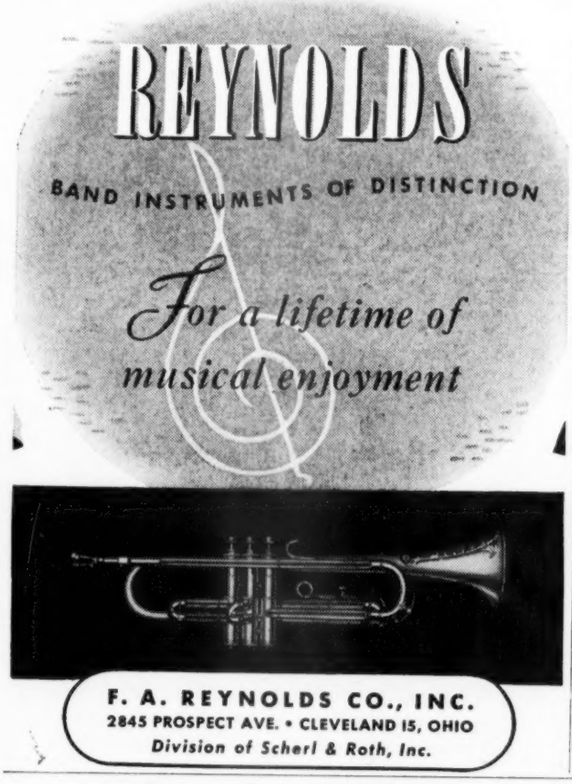
It seems to me that this is a ridiculous state of affairs, not only from the obvious point of the club owner who must be out of his mind to pay $1,500 or $1,000 a week for a band and then let himself lose money for want of a few more bucks to spend in telling people that are interested that he has a band there, but also from the point of view of the band and the agency.

It doesn't do any band any good to play two weeks to empty seats. It's not good for morale, but even more important is the fact that it hurts their drawing appeal next time someone tries to sell them. They might get $1,500 for these two weeks, but if they are working the kind of club that's on a shoe-string (and who isn't these days?) that may be all the loot the owner can get up at the moment. The band would be a lot smarter to work for $1,000 and spend the other $500 each week itself, if need be, on advertising and promotion. That $1,500 won't look so good a few months from now during a layoff.

Hurts Bands, Ops

What's needed is a little more foresight on the part of bandleaders and agencies and a little less bird-in-the-hand money hunger from the men who sign the contracts. Maybe there should be a clause in the contracts demanding that a certain amount of money be spent on advertising. If that can't be worked out, the situation certainly calls for a closer examination of clubs when they want to buy a band. Having an op willing to pay the price for two weeks isn't enough. It's not just two weeks' salary, it's part of a reputation, an earning power that might go on but can be injured right now by too little, too late.

Bay Area Fog: Burl Ives played a concert in Oakland, March 17; Cugat ditto for a one-niter at Sweet's, March 14; Kid Ory slated for a one-niter at the University of California at Berkeley during a folk-dance festival, April 12; Lester Young closed at the Harlem Quarter March 3 and then played Tappers Inn in Richmond March 4, 5 and 6; local cats twisting their radio dials frantically trying to get Woody Herman's broadcasts from L. A., which aren't aired over the local CBS station; Scat Man holding forth at the New Orleans Swing club with Sherman Williams band; Earl Watkins, with a small combo, replaced Lester Young at the Harlem Quarter.



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NOTES between NOTES

By Michael Levin

New York—Last night I sat and watched a performer suffer through a party supposedly in her honor. I saw her get up to leave the night-club in which the party was being given and remain only at the direct behest of her agents.

All this transpired at the Havana Madrid, a well known Latin nitery here, with singer Connie Haines as the center of attraction. What happened to Miss Haines is one of those trivial but exasperating examples of what can make show business a large pain in the neck.

She had been doing benefits all day long, waiting around two and three hours at one of them to sing as a contribution towards someone else.

Some enterprising fellow thought it would be a swell idea after all of this for the Havana Madrid to throw a celebrity night party for Connie Haines. This consists of inviting a well known singer or act to come down, bring all the friends and relatives and put on a show for the benefit of the club.

Just what the act gets out of it besides a few newspaper ads, I have never been able to find out. Miss Haines' Signature record contract was mentioned a few times, and a few hundred people heard her sing at 3 a.m. but this was all.

In the meantime every comedian within 300 miles of Times Square got up and did his and other people's material, with meaningless banter to friends in the crowd sprayed like nose drops.

The climax was when the emcee put Titanic, a well-known female impersonator, on just before Connie was finally due to sing. The act to say the least is a deep purple. Miss Haines, a less prurient person than you usually find in this business, was so embarrassed she fled a table of her own guests and sat down with her agents for refuge.

Granted that the whole thing was in bad taste, that it is inexcusable to keep a performer working for nothing and an audience paying for sitting there, waiting almost four hours while a parade of friends of the spot, novices and plain hams climb into the spotlight.

But what is the whole purpose of the business, outside of bringing a few spare bucks into the club's till? Certainly Miss Haines will never go through another celebrity night as long as she lives. I doubt whether many of the audience could stand a steady diet of them. Even the performers, bad as some of them were, must resent being herded on and off-stage at the whim of the emcee.

The whole miserable process is something that should be discouraged. At one time AGVA and the AFM, by very strictly adhering to rules about guest appearances, did have them pretty well curbed, but the insidious custom has come back into popularity.

You can't blame it completely on the acts, since if they regard the spot as a potential buyer of their talents, they must be courteous and cooperative as behooves any good business man.

This is one point at which the amusement unions should use their undeniable powers and simply flatly forbid the whole process. Granted that once in a while a celebrity night is a gala occasion when happenstance and showtimes permit a flock of top-notch amusement people to be one place at one time.

But the inconvenience, the embarrassing incompetence too often displayed and the downright discourtesies that are rampant simply weight the scales too far in the opposite direction.

Memphis Cinema Tabbed 'Unfair'

Memphis—The Warner theater, which refused to hire a standby local band during Vaughn Monroe's recent one day stand, has been placed on the AFM's unfair list, following a request for such action from the Memphis local.

Louis Prima had previously appeared at another local theater in what was hoped to be the beginning of a series of top stage shows featuring name bands. The W. C. Handy theater features Negro name orks who occasionaly double an appearance for whites at the Airway.

Memphis has long been out of the national one-niter scene. Name bands have been used only at the Peabody and Claridge hotels, and for occasional private functions. Memphis promoters say the standby ruling practiced by the local is partly responsible for the dearth of name attractions.

Palmer Draws

Jimmy Palmer is drawing good crowds and rave reviews in the local press with his smart band at the Claridge's Balinese Room. Group features Lynn Richards and mucho woodwinds. Billy Bishop at the Peabody Skyway, Utley Spencer at the Silver Slipper.

Memphis' Mr. and Mrs. Music, Owen and Jamae Elkins, continue their progressive partnership. Jamae is taking a Mooney-styled quartet into the Town Club, with her deft vibes replacing clarinet. Eddie LaVerne, accordion, Lynne Vernon, guitar, and bassist Charlie VunKannon assist.

Owen Ork Shaping

Owen is currently leading 16 men, mostly GI students, in a group which started out as a rehearsal band for kicks and is rapidly shaping up as top local musical attraction. Book is on the Thornhill kick, to showcase Jamae's piano. Two girl singers, Jean Cromwell, ex-Dorsey, and Mary Lee Howell, split ballads and jump tunes. Band has worked several southern universities during the winter, and is lined up for a flock of college dates this spring.

—bee



Nice Fete Melange Of Fights, Gaiety, Occasionally Jazz

BY ERNEST BORNEMAN

Nice—On Saturday, February 28, Louis Armstrong was presented by the President of France with the winner's cup at the international jazz festival here. The presentation, like nearly every other aspect of the festival, was dogged by a degree of confusion and ill-organization that threatened at various times to blow up the entire purpose of the show. No one had thought to tell the musicians that there was to be a presentation of banners and cups to the leaders. So with the show on the air and the President of France handing the cup to someone else in impatience, half a dozen frantic hirelings began to look for Louis in every other place except his room where he was sitting quietly eating some of Joe Glaser's canned ham and crackers. To bridge the gap, the emcee asked Barney Bigard to accept the cup on behalf of Satchmo; embarrassed and unwilling to steal Satchmo's glory, Barney said "no." At long last, Earl Hines was persuaded to accept at least the banner awarded to the band while the presentation of the cup itself was held in abeyance until Louis could be found.

Arriving some five minutes late, Louis, as usual, managed to save the situation with so much natural grace and charm that the creaking machinery of the festival began to move once more with a last fling of gaiety, high fashion and tinkling chandeliers.

It wasn't the music that was wrong at any time: it was the way the musicians were invited, employed and paid off. From the beginning there had been protests in the French press and among French musicians that the current period of unemployment in the French dance band business was no time in which to glut the limited market with an importation of foreign bands. The local communist party at Nice was especially active in organizing protests among French musicians and the local population, but aside from a few fist fights in the top gallery of the Nice Opera, where some of the sessions were held, there was not much sign of effective opposition throughout the festival. The inclusion of the Hot Club Quintet, which was added to the roster of bands at the last moment to console the opposition, failed however to soften the anger and disappointment of those local circles who wanted to see France's top name band, Aime Barelli's orchestra, included in the proceedings. Barelli, a local boy who made good in Paris, has a large following among the French public but can in all fairness hardly be classed as a leader of international caliber.

Amateurs Anger

A more legitimate cause for complaint was the inclusion of amateur and semi-pro bands such as France's Claude Luter, Belgium's Jean Leclere, and Switzerland's Francis Burger side by side with top American professionals. What caused most trouble, however, was not the friction between the amateurs and the professionals, but that between those who were paid and those who were not. The English band, for instance, led by Derek Neville, ran into a tough situation by not being allowed to take more than five pounds sterling per man out of England. With nothing but their fare and hotel expenses paid by the festival committee, the musicians found themselves unable to pay for their drinks, tips and taxi fares in Nice. This, plus the fact that cornetist Humphrey Lyttelton's coat and leader Neville's wallet were stolen almost on arrival, made life pretty rough for the sturdy Britons. Thus when the festival committee issued a ban against jamming and sitting in, the British and the other unpaid bands naturally said: "This means you, Jack. I'm free because I don't get paid anyway." That was a mistake, because the festival committee immediately threatened to cut their return fares by way of holding them down to exclusive performances. Needless to say, this was against the whole purpose of the festival and proved unworkable from the first day. Tacitly, therefore, the festival committee began to retract the order, and as a result the best jazz that could be heard during the week was not to be found on the program.

Clubs Jammed

There were three little nightspots within a radius of a few hundred yards from the hotels where the musicians were booked—the Havana, the Monte Christo and the Queen's—and it was here that the music really got going night after night between one and six in the morning. The first night, February 19, before the official opening of the festival (February 22), the fun began with a jam session at Queen's that had Rex Stewart's band sitting in with Derek Neville's boys. The same night, on the plane over from New York to Paris, Louis and Mezz with most of the personnel of their combined bands played a jam session that was relayed to France and the U. S. They started out with the **Marseillaise** and ended up with **Royal Garden Blues**, which covered a lot of space in music as well as transatlantic space. All through the next two days other sessions were held at the various clubs where for the first time English and continental bands had the chance to sit in with the Americans. This, in a way, was probably the most beneficial aspect of the entire festival. What happened after that, from the musicians' if not the public's point of view, was largely a bring-down.

By February 22 most of the bands had arrived. Norman Granz' show had cancelled its appearance; Hawkins had not turned up because he was under contract to Granz. Bechet had not turned up because of his contract with Ruth Reinhardt. Various other bands that had at one time or another been mentioned in connection with the festival had shelved their appearance. In their place the following eight bands actually did turn up:

Louis Armstrong's orchestra
Louis Armstrong: trumpet
Jack Teagarden: trombone
Barney Bigard: clarinet
Earl Hines: piano
Arvell Shaw: bass
Sidney Catlett: drums
Velma Middleton: vocal

Milton Mezzrow's orchestra
Henry Goodwin: trumpet
James Archey: trombone
Milton Mezzrow: clarinet
Bob Wilbur: clarinet and soprano sax
Sammy Price: piano
Pops Foster: bass
Baby Dodds: drums

Rex Stewart's orchestra
Rex Stewart: cornet
Sandy Williams: trombone
Vernon Storey: tenor
George Kennedy: alto
Don Gais: piano
Ted Curry: drums

Quintet of the Hot Club de France
Stephane Grappelly: violin
Django Reinhardt: guitar
Joseph Reinhardt: guitar
Ninin: guitar
Emanuel Soudieux: bass

Claude Luter's orchestra (French)
Pierre Merlin: cornet
Claude Rabanit: cornet
Mowgli Jaspin: trombone
Claude Luter: clarinet
Christian Aggi: piano
Claude Philippe: banjo
Michel Lacout: drums

Francis Burger's orchestra (Swiss)
Lukas Burckar: trumpet
Walt Burger: tenor
Body Buser: alto, clarinet, vibraphone
Francis Burger: piano
Pierre Cavalli: guitar
Sonny Lang: bass
Willie Bosshardt: drums

Jean Leclere's orchestra (Belgian)
Herman Santer: trumpet
Bobby Jaspar: tenor
Jacques Pelzer: alto
Jean Leclere: piano
Pierre Robert: guitar
Fick Geets: bass
Sadi Lalment: vibraphone
George Stern: drums

Derek Neville's orchestra (British)
Humphrey Lyttelton: cornet
Bobby Middleborough: trombone
Derek Neville: clarinet, alto, baritone
Jimmy Skidmore: tenor
Dill Jones: piano
Bert Howard: bass
Carlo Krahmer: drums

In addition there was Lucky Thompson, who was hired as a single to substitute for Hawk and who played alternately with both the Swiss and Belgian bands. Sessions were held regularly at the Municipal Casino, a vast echoing gingerbread palace of white and wine red with a badly sprung dance floor, and the Nice Opera House, which looks like opera houses the world over but has better acoustics than most. Shows at the Opera began around 8:30 in the evening and ended about midnight, featuring anything from two to eight bands per night. The dances at the Casino began later, rarely before 10 p.m., and ended around one o'clock in the morning. In addition there were studio broadcasts from Radio Nice, with relays from the ballroom of the Negresco Hotel, where most of the musicians were lodged, and various semi-official receptions, balls and sessions at the other hotels and clubs, starting with a mayor's reception on Sunday, February 22, and ending



RUSS PRIESTLEY

Parlez-Vous?

Brussels—The Belgian jazz magazine L'Actualite has just compiled a Petit Dictionnaire of musical terms, evidently similar to Cab Calloway's Hepster's dictionary . . . similar as far as the basic idea is concerned; there the resemblance ends. For instance: "Corny. Jazz erzatz pour vieux messieurs et dames sentimentales. Et pour musiciens du meme nom." Also: "Spike Jones (A la). Pompier qui se prend pour un styliste. Se dit aussi du styliste qui fait le pompier." We can visualize Gillespie's enlightened herd romping around Continental bistros shouting "Pardon? Comment?".

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with a ballet divertissement in the course of the Grande Nuit de Nice on February 22, not to mention the all night argument between Satchmo, Bigard, Mezz and others that broke up the festival at seven in the morning on February 29.

Anecdotal Summary

Summing up what were for most of us in the musicians' camp the most powerful impressions of the week by the blue Mediterranean, one finds that the sidelights throw longer shadows than the big spotlights. What sticks out in memory is Mezzrow slaughtering the beboppers in an almost libelously funny broadcast that could never have been made over an American network; Ted Curry and Vernon Storey going hungry for three days because they couldn't get their hotel to give them meals at the highly irregular hours of a musician's life; Panassie appearing magnificently attired in a belt embroidered with SATCHMO and a tie-pin labeled BIG SID; Louis demonstrating the total size of his music library by picking up a pocket diary with the titles of the tunes and their key signature behind them; Sandy Williams getting rescued from the gendarmes by Big Sid; Derek Neville and his English cohorts discovering Pernod for the first time and wondering if it can really kill you within the first three hours after imbibing; Joe Glaser arguing with the Moroccan carpet sellers on the Lido and earning their undying respect for beating them down to a reasonable price; Louis and Mezz, happy as kids together, swapping memories and letting the world go by; Earl walking off in a huff one night after starting **West End Blues** in the wrong key; Big Sid winning 51,000 francs at Monte Carlo, and Sammy Price winning 7,000 at the Municipal Casino; Joe Glaser telling Louis to play a tune "Just like you did on that record in 1926" and Louis saying "Just like it, Joe, eh?" and no one knew the joke except Louis; the English boys being asked to the annual ball of the Cote d'Azur medical practitioners' association and finding themselves face to face with the most astonishing anatomical drawings seen by any musician since the closing of Storyville; Big Sid hitting breaks behind Velma's vocal and Louis turning around at him quietly to say: "Can't you hear, Pops, the girl's singing."

It certainly was a week for the solar plexus, even if the festival committee at Nice didn't quite feel that it got its money's worth. The musicians had a wonderful time, and what else could you ask for if you want to run an international jazz festival?

Paris — Hugues Panassie, in organizing the international festival at Nice, once more has been clearsighted. Besides Django Reinhardt and Stephane Grappelly, for the last day of the festival, he picked up, among others, to represent France, a band still almost unknown, except to the Latin Quarter habitues. This choice has been the subject of passionate discussions at the Hot Club and among the students.

Panassie has taken a very praiseworthy initiative. Letting aside all the famous orchestras, he has given his confidence to young boys.

Luter was very happy to go to Nice. "That way," he said, "I shall have the chance to hear and meet the great musicians of America, before I go to the States, which I hope I may be able to do someday."

Luter is a great admirer of Johnny Dodds. He has been playing only for a few years. Although he is still in his early twenties, Panassie already looks upon him as the best amateur clarinetist in Europe. Anyway, he is as good as any professional, maybe better. His sonority is broad and steady, and his inspiration leaves nothing to be desired, neither does his swing.

He plays in Paris, in a little cellar of the Quartier Latin; behind the Pantheon, very close to the Luxembourg Garden. There in that tiny and very crowed place, he and his musicians put us "in the groove", with the purest New Orleans style. There amateurs and looking-for-new-sensations people gladly stand two hours to listen to the band.

If the band may be counted among the best ones in France, it is because of Luter's professional conscience. Musicians, they play for their own pleasure, just as much as for other people's. They play the music they love, that comes right from their heart. Seeing them and hearing them is really great. They play with their eyes closed, in rapture. We are not in France anymore, but in America, in the center of New Orleans, at Perdido street.

—Regis Lucter

Connoisseurs Collect In Nice



Nice—This French Riviera city was taken over recently by jazz fans and musicians from all over the world for the International Jazz Festival. Shown in the top photo are Hugues Panassie, critic who planned the affair, Madeleine Gautier, and Louis Armstrong. The middle picture shows, from left to right: Derek Neville, Mlle. Gautier, Velma Middleton, and Mezz Mezzrow. Miss Middleton sang with the Armstrong group, while Mezzrow headed his own unit. Convivial people at the bar of the Havana club, in the bottom cut, are bassist Arvell Shaw, an unnamed Swiss photographer, Earl Hines, Pops Foster, and a Swiss critic. Happy two peering over their shoulders are members of the club staff.

Meadowbrook Bands Inked

New York—Frank Dailey has announced his schedule of bands for the Meadowbrook in Cedar Grove, N.J., for the spring and early summer season with Frankie Carle and his band opening tonight.

Following Carle, Louis Prima moves in on April 6, followed by Tony Pastor for an early return date (he was there during the snow season) coming in April 27.

Art Mooney puts the spring season in bloom with his four leaf clover on May 11. He will be followed by Tex Beneke and company May 25.

Plans after that are only tentative, but call for Vaughn Monroe to open on June 8, followed by Elliot Lawrence on June 15. Should Monroe prove unavailable, it is probable Lawrence will take the June 8 date.

Click Date For Desi

New York—Desi Arnaz moved his orchestra into the Harem, Broadway night club, for a one-month stand last week. Following this run he moves directly into Frank Palumbo's Click in Philadelphia. The Arnaz crew will remain in the east through the summer months, playing the August racing season at Saratoga Springs, N. Y.

Chicago — Eddie South (Dark Angel of the Violin) has filed a divorce suit here against his wife Kathryn, 35, in superior court. The fiddler charges desertion.

Louis Plays In Paris; Fluffs Threat On Life

Paris—Louis Armstrong, guarded by 15 police and secret service men against an anonymous threat of violence, gave one of the greatest performances of his life and received one of the greatest ovations ever when he played his first Paris concert in thirteen years at the oversold and overcrowded Salle Pleyel.

With thousands still waiting in the streets and hundreds crowding the aisles, the curtain rose belatedly at 9:15 p.m. Tuesday, March 2. Introduced by the speaker of the Radio Diffusion Francaise, the official French radio network, Louis opened with **Where the Blues Began in New Orleans,** introducing Jack Teagarden, Sidney Catlett, Barney Bigard, Arvell Shaw and Earl Hines as part of the usual routine he used in the film **New Orleans** and on the disc of the same title.

Intros Own Tune

As a surprise, Louis introduced a new tune written by him here in France, **Someday,** sung and played impeccably and dedicated "to France" which nearly brought the ceiling down for musical as well as patriotic reasons. There was friction between Louis and Sid during **Back O'Town Blues,** when Louis suddenly turned around and whispered, "Stay in the windows, man, for Chrissake." The remark was inaudible on the radio or out front, but could just barely be heard backstage within a few feet of the band. Louis surprised everyone in the band and the audience by joining Velma Middleton in a completely surrealist pidgin-French version of **My Desire** which he had cooked up quietly in his dressing room at Nice.

Argues Over Horn

Having arrived in Paris on February 21 after a transatlantic jam session relayed by radio to France and the USA, and having delicately extracted himself from a controversy at the airport between Joe Glaser and Aime Barelli, French trumpet star, about the kind of horn to be used in a publicity photo, Louis moved on to Nice to win the President's cup in the International Jazz Festival and returned to Paris with new laurels added to his brow. Arriving Sunday, February 29, he visited Claude Luter's little Dixieland band at the Lorientais on Monday, March 1, attended a press reception given in his honor at the Club Malesherbes on Tuesday, March 2, ruled genially over a cocktail party given for him by **Presence Africaine,** a new Franco-African magazine, at Gallimard's on Wednesday, March 3, played his second Paris concert that night to another sell-out audience, and took off for New York and Chicago on Thursday, March 4. It was a wonderful trip for him, he says. It certainly was all that and more for his listeners.

—Ernest Borneman

Op Doubles On Tubs

New York—Dan Healy is literally working for himself. A Union City, N. J., tavern owner of the club bearing his name, he brought in the Billy Miles trio, which consists of the leader, former J. Teagarden alto and baritone saxman; Bobby Pratt on piano, and Healy, himself, on drums. Which puts him in quite an awkward position should he ever wish to fire the band.

Hall Re-Forms Ork

London—Henry Hall, who sometime ago announced that he was breaking up his orchestra, is planning a fling at show management with the presentation of the 1948 summer season show at the Grand theater, Blackpool. His new orchestra will be one feature of the revue.







(Shoot all up-to-date recording and publishing news, band and combo personnels and stuff to the Trade Tattle column, Down Beat, either 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)



"Sound effects nothin'—they're just a bunch of frustrated musicians"

PERSONNELS:

Don Arnone, guitar, switched from Nick Perito's quartet at the Commodore hotel to the Tune Toppers at the Park Central . . . Charlie Kennedy left Gene Krupa's alto dept., settling down in NYC to be near his ailing mother . . . Kai Winding's group, currently in rehearsal, now lines up with the leader, trombone; Al Young, tenor; Charley Perry, drums; Al Haig, piano; Clyde Lombardi, bass, and Buddy Stewart, vocals. Winding's management deal with Johnny Gluskin fell through, and group is now auditioning independently.

Lou Brown switched from his piano spot with Mike Durso's band at the Copacabana to go as accompanist with Buddy Lester. They open at New York's Latin ¼ March 28 . . . Tex Beneke made a few changes in his band on opening at the Capitol theater, NYC, including Bobby (Red) Nichols for Chuck Peterson, on trumpet; Wally Milford for Manny Thaler on baritone; Irving Edelman for Rolly Bundock on bass, and Buddy Jaeger for Whitey Thomas on trumpet . . . Willie Hitz, alto and clary, left Blue Barron in Cleveland to do club work in NYC.

Johnnie McCormick, trumpet, switched from Ina Ray Hutton's ork to the Roger Ericson combo at Club 78, NYC . . . Ray Anthony finally found a gal singer, Frances Foster . . . Dick Edwards replaced Johnny Ryan in Sammy Kaye's vocal dept.

LOCATIONS:

The Estrellitos, with Ann Nuzzo, vocals, opened at Denver's Frontier March 12 . . . Songbird Frances Kay into Manhattan's Club Nocturne; the idol of adult swooners, Carl Brisson, into the Versailles . . . The Magic Notes followed Margie Hyams' trio into the Hickory House last week.

Al Bandini, guitarist and exec with Mello-Disc records, brought his own rhumba band into Pastor's in Greenwich Village . . . Johnny Lesko band into Weismantle's in Jamaica, Long Island . . . Adrian Rollini back at the Piccadilly hotel's Circus bar, following a week's vacash in Florida. Guitarist Allen Hanlon took over in his absence, with Bob (Kitsis) Curtis on piano.

Texas Jim Robertson goes into the Adams theater, Newark, N.J., for a week, April 8 . . . Ralph Font and ork will take leave of La Martinique, NYC, in the summer to play at the Atlantic Beach hotel . . . Ram Ramirez trio, a new outfit under Roger Ramirez, author of **Lover Man** and **Mad About You,** opened at Wells' Music bar in Harlem for an indefinite run.

RECORDS:

Vitacoustic records lost its southern California pressing plants when Perfection Plastics and Lewis Rubber nixed making discs after Vita fell behind in payments . . . Capitol airshipped 23,500 records to Hollywood and southern California distributors from its Scranton, Pa., plant to fill the current needs in stock of top tunes in the west . . . Radio Recorders got most of the AFRS recording contracts in Hollywood by underbidding all others. NBC had the bulk last year.

Del Courtney has signed with Vitacoustic after splitting with Mercury . . . Florida record company in New York is looking for bands and instrumental material . . . Bob Hayward's **Now As Never Before** is released.

Constellation has just released Johnny White's **Gotta Have More Money** and **Hortense** . . . Capitol declared its quarterly dividend, paying $.65 per share of $2.60 stock, payable April 1 . . . RCA Victor has published its 1948 record catalogue, its first complete edition since 1943.

Ralph Berson has been appointed national sales and promotional director for Apollo records . . . Decca declared its regular quarterly dividend; $.25 per share of capital stock, payable March 31 . . . The Jim Conklings head east in April. He's production head of Capitol records. Mrs. C. is Donna of the King Sisters.

Stan Kenton's **Progressive Jazz** album due out May 1, with eight completely concert jazz sides enclosed . . . King Cole uses Frank DeVol's 35-piece band for his next wax pairing—on **Lost April** and his concert tour sensation, **Nature's Boy.**

PUBLISHING:

Bill Lennerts thinks Durelle in the **Reeds Gilbert** strip is a natural plug for his **A Blonde In Blue** tune . . . Paramount is dickering to buy Bing and Larry Crosby's interests in the Buddy Morris pubberies—for a reported million dollars . . . Lou Levy moved all his Hollywood holdings into one office when he opened larger space in the Breneman restaurant building.

Danny Cameron is now plugging for Mills music Hollywood office . . . Al Gallico, NYC rep for Leeds music, trekked to the coast and back recently on business . . . Restaurateur Sam Beecher has opened a pubbery in Beverly Hills, Calif.

Bill Richards, formerly with Columbia records on the west coast, recently resigned as Filmville exec for Bourne music . . . Bobby Worth recently cut his current plug, **Just Naive,** with Tommy Traynor backed by a vocal chorus on Mastertone . . . Mae Mitchell, formerly with Foster music, has started her own publishing house, Crescent music.

Jack Maas eyeing possible shift to Melrose music, after serving as Hollywood rep for Burke-Van Heusen publishing interests . . . ASCAP in NYC added Louis T. Stone, attorney, to its legal staff . . . Murray Wolfe, making his debut as a contact man, has been placed in charge of the Hollywood office of United music.

In an unprecedented move, Irving Berlin agreed to publication of two of his songs, from the movie **Easter Parade,** by an outside firm. Abe Olman snagged them for Feist . . . Mills music has commissioned Johnny Warrington to pen a new stock orchestration on **Stardust.** The Hoagy hit still is available in the Jack Mason and Jimmy Dale arrangements.

MANAGEMENT:

Van Smith, rhumba maestro at the Pierre hotel, dickering with booking offices, with odds favoring his signing with Mus-Art . . . Sam Donahue is negotiating with GAC for a new contract . . . Continental Artists Corp. moved its HQ to 131 West 52nd street, NYC.

Phil Brito signed a personal management deal with Al Dale, Larry Clinton's mentor . . . Songbird Jane Pickens signed a management deal with Moe Gale. On tour, Jane has as her accompanist George Bauer.

MISCELLANY:

Kai Winding did a quick sub for Milt Bernhart in Kenton's bone section during the band's recent Newark theater date opening when Milt took ill at pre-opening rehearsal . . . S. Stephenson Smith appointed managing editor of the **International Musician,** official journal of the AFM . . . Allan Craig and his orchestra (10 men and a vocalist) head into a northern tour next month following a turn around the south.

Coordinated national promotion machinery has been set up for Stan Kenton and the King Cole Trio, with Milton Karle and Virginia Wicks handling the New York end, Don C. Haynes the midwest, and Gene Howard the west coast. In addition, Kenton has Chuck Newton doing advance . . . The **Manana** girl, Peggy Lee, subs for The King Cole Trio on their Wildroot airer April 3, as Nat honeymoons with his bride, the former Marie Ellington.

Montana Holds Overend Over

Billings, Montana—The smartest and most popular spot in the Rocky mountains is the new Skyline club here, featuring Al Overend's orchestra. Booked in last December for an original six-week engagement, Overend holds over indefinitely by popular demand.

New in the band are vocalist Sally Lang, formerly with Johnny (Scat) Davis and Jack Teagarden; Stu Anderson, ex-Clyde McCoy, replacing Buddy Berlingeri on tenor; former Ozzie Clark drummer Don Price, in for Dick Stahl, and Terry King, ex-Curt Sykes, replacing George Fiske on baritone.

Oriole Symphony Intros Chong-goo

Baltimore—The Baltimore symphony introduced a strange and unusual instrument for the first time in this country at a local concert last month. Shaped like an hour-glass, the percussion instrument is a Korean drum made of wood, animal skins and thongs. It is played in similar fashion to the bongo, by tapping with the fingers. Known as the Chong-goo, it was sent to Robert B. Cochrane, Baltimore **Sun** war correspondent, by Dr. Kim Sung Soo, president of the democratic party in Korea. It received its local premiere thumping in a presentation of Morton Gould's **Latin American Symphonette No. 3.**

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DIGGIN' the DISCS with Tom

JAZZ

Earl Bostic

♪♪ *Temptation*
♪♪ *Artistry By Bostic*

These were apparently recorded for the express purpose of spotting the rousing alto of one Philadelphian, Earl Bostic. **Temptation** is 100 per cent alto solo while **Artistry**, a warmed over **I've Found a New Baby**, is only 90 per cent. The guy is good—but not that good. **(Gotham G-160)**

Dickie Wells' Big Seven—Sarah Vaughan

♪ *Bed Rock*
♪♪ *We're Through*

H.R.S. has been releasing records too long to have ever let this get past the cutting stage. **Rock** is an inexcusably sloppy bop riffer with bad ensemble and uninspired solos. Sarah's **Through**, a slow drag, isn't much better. **(H.R.S. 1019)**

Bunk Johnson

♪ *Beautiful Doll*
♪ *You've Got To See Mama*
♪ *In The Gloaming*
♪ *I'll Take You Home Again Kathleen*

It's a shame even to review these records but the wide publicity recently accorded the venerable Bunk makes some sort of mention mandatory. These waxings are principally trumpet and rag-time piano and sound for all the world like a Masonic Lodge jobbing band. Bunk's almost strictly melody solos don't even have a hint of his famed rhythmic drive. Those who love honky tonk jazz may develop a measure of devotion to these recordings but no one else possibly could. **(American Music 520)**

Jesse Price

♪♪ *Frettin' For Some Pettin'*
♪♪ *Froggy Bottom*

K. C. drummer boy Jesse Price is almost as good a singer as he is a drummer. He gets an opportunity on both sides of this coupling to display his talents. **Frettin'** is a mixture of Louis Jordan semi-shuffle style and bop behind the Price warbling, while **Froggy** is primarily instrumental with some noteworthy trumpet by Basie's Snookie Young. **(Capitol 40093)**

Symbol Key

♪♪♪♪ Tops
♪♪♪ Tasty
♪♪ Tepid
♪ Tedious

SWING

Jimmie Lunceford

♪♪♪♪ *I Love You*
♪♪ *Ain't She Sweet*

Wonderful idea reissuing some of the old Lunceford sides, although there are a good many other original Vocalions that cut these. Both arrangements are by Sy Oliver. **Love** opens with baritone solo (Earl Carruthers) alternately supported by trombones and full brass in the style that musicians will always remember as typically Lunceford. Dan Grissom takes the vocal and the Lunceford trio is featured on **Sweet** with Sy and Trummie Young. Willie Smith gets a bite in the first chorus. **(Columbia 38097)**

DANCE

Tommy Tucker

♪♪♪ *The Feathery Feelin'*
♪♪♪ *Highway To Love*

Tucker's hotel style dance band is beginning to take on tinges of Dave Barbour's arranging influence particularly apparent in **Feathery** which is sung, and well, by Don Brown and the Two Timers. **Highway** is a straight Brown vocal and a better tune that also spots some tightly phrased ensemble. **(Columbia 38108)**

Jan Garber

♪♪ *Serenade*
♪♪ *My Extraordinary Gal*

This is the first Capitol disc of Jan Garber now sporting an in-tune Lombardo styled band. Both sides get an Ernie Mathias vocal treatment and if you like Mickey here it is. **(Capitol 15043)**

Noro Morales

♪♪♪ *Rumbambola*
♪♪♪ *Serenata Ritmica*
♪♪♪ *Orito Olale*
♪♪♪ *La Reina*
♪♪ *Si No Te Veo Mas*
♪♪ *Vamos Ya*

You could throw away the melody instruments in this standout Cuban band and still listen to some of the most satisfying music to be heard today. The best sides of this group are **Rumbambola** and **Serenata** which are both sextets, utilizing only rhythm and Morales piano. The third disc suffers somewhat from shallow recording. **(Seeco 522, 533, 602)**

Wilbert Baranco

♪♪ *Baby Look at You*
♪♪ *Rosetta*
♪♪ *Got An Ache In My Heart*
♪♪ *Memories Of You*

Piano, drum, guitar and bass dining room style quartet. Leader Baranco has an abundance of technique and ideas but his touch is too ponderous. **(Black and White 856, 857)**

Dick Jurgens

♪♪♪ *Mama's Gone Goodbye*
♪♪ *Side By Side*

Jurgens' on-the-beat, boom chick ballroom band rolls on. These are both clanky old tunes but they get Jurgenized by the band's arranger and emerge as nice ballroom type dance music. **Side** has a singing band unison chorus that drags a little at the chosen tempo. **(Columbia 38107)**

Xavier Cugat

♪♪♪ *Jungle Rhumba*
♪ *Ok'l Baby Dok'l*

Treating **Ok'l** as a rhumba doesn't seem to help this motherless tune a bit. **Jungle** is pretty fair music for dancing and listening both. **(Columbia 38095)**

Kay Kyser

♪♪ *There Ought To Be A Society*
♪♪♪ *Worry Worry*

Mine-run dance stylings by Kyser that come off in good shape. Society is a Gloria Wood vocal while Harry Babbitt takes the reverse side. Both get backing from the Campus Kids. **(Columbia 38106)**

VOCAL

Buddy Clark

♪♪ *Peculiar*
♪♪♪ *Now Is the Hour (With the Charioteers)*

Buddy's "hold it too long—then hurry and catch up" style of phrasing doesn't tie in too well with the blues type of tune that **Peculiar** is. **Hour**, however, is a perfect vehicle for the combined talents of the Clark boy and the talented Charioteers who sing the whole works a capella. This is a thousand miles ahead

(Modulate to Page 20)

Scratched



Boston—Properly inoculated with a phonograph needle (see left forearm), singer Dolly Dawn takes over the turntable as a disc jock for Bob Perry. If the Doll doesn't mind getting scratched with needles now and then, there's a good chance she may take up platter spinning permanently.

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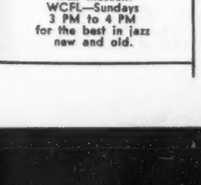
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DIGGIN' the DISCS with Tom

(Jumped from Page 19)

of the type of orchestraless vocal backgrounds that were so rife a few years back during the record ban. **(Columbia 38115)**

Frankie Laine

♪♪♪ I'm Looking Over A Four Leaf Clover
♪♪♪ Monday Again
♪♪♪ I've Only Myself To Blame
♪♪ But Beautiful

Somebody tried to get these sides so relaxed that they eventually wound up a little limp. All four are taken at much too slow tempos for listening. **Clover** isn't much of a tune, even without banjo, and **Monday** offers just a fair showcase for the Laine abilities. **Blame** is a good side which gives Frankie a full chorus, 16 bars for piano and then a vocal out with some listenable tenor in the background. **Beautiful**, a pretty fair country tune, is too syrupy and has too many holes for Frankie to cope with. **(Mercury 5105, 5096)**

Jo Evans With Maxwell Davis Orchestra

♪♪♪ Root Of All My Evil
♪♪ M. T. Boogie

These are less refined jazz waxings than you usually run across these in-tune days but they have a certain earthiness and non-artificial kind of presence that makes them good listening—that is, if you dig the blues. **Root** is a blues shouter by Jo Evans and a good one, **Boogie** is an instrumental and features more tenor than anything else. **(Black & White 858 A)**

Dinah Shore

♪♪ Hooray for Love
♪♪ What's Good About Goodbye

Too bad to waste Sonny Burke on the likes of a tune like **Hooray**. The Zimmerman background on **Good** is anemic and shallow. Dinah does her best but it isn't good enough on either side. **(Columbia 38094)**

Harry Babbitt

♪♪♪ You Were Meant For Me
♪♪ Sunny Weather

These are listenworthy dance vocal sides by Kay Kyser's long time singer. **Meant** seems to be due for a revival and deserves it while **Sunny** is about average melodically. Dick Maltby, network arranger, backs up the Babbitt with excellent scores. Get his roving oboe in the last chorus of **Meant**. **(Mercury 5117)**

Eddie Kirk

♪♪ What's Another Heart To You
♪♪ A Petal From A Faded Rose

Typical cowboy laments a la western style. The riders of the range couldn't possibly be this unhappy. **(Capitol 40092)**

Viviane Greene

♪♪ Love Me
♪♪♪ Jades Of Green
♪♪♪ Clair de Lune
♪♪ Honey Can't We Steal Away Together

Miss Greene is a very capable entertainer and these sides are well performed and especially well recorded. **Love Me** is about half and half piano and vocal and the vocal suffers a little by comparison. **Jades** is a boogie and spots the gal's good left hand. **Clair** is cut well if a trifle exaggerated style-wise and **Honey** is another vocal. The rhythm is principally by Nick Esposito on guitar and divers drummers and bass men. **(Trilon 203A, 210A)**

Gordon MacRae

♪♪ That Feathery Feelin'
♪♪ Matinee

You can find a little bop in almost anything Capitol puts out these days, as for example the intro to **Feathery**. Whether or not this coupling appeals to you will depend on what you think of MacRae. He sings **Matinee** well enough but the guy just doesn't gas me, as we say in the trade. **(Capitol 15041)**

Nellie Lutcher

♪♪♪ The One I Love Belongs To Somebody Else
♪♪ Chi-Chi-Chi-Chicago
♪♪♪ Reaching For The Moon
♪♪♪ There's Another Mule In Your Stall
♪♪ Sleepy Lagoon
♪♪ Lake Charles Boogie

Nellie's enunciation ranges from just pretty good to pretty lousy as she shouts, scats and dips her way through these six sides. In her case, however, it seems to be a necessary feature of her ebullient style. All in all this is good Lutcher if you like her work. She gets good cooperation from both her fly swatter style rhythm section and the recording engineers alike. **(Capitol Album CC-70)**

Rabon Tarrant

♪♪♪ I'll Be True
♪♪♪ Hey Hey Hey Baby

These are good sides by sotto blues singer, Tarrant, and the jazz is right up front pushing him for honors. **True** is a slow blues with vocal taking up most of the record. Lucky Thompson gets the first half of the second on tenor and Rabon takes it out. **Hey** is a bouncer, largely instrumental, with a piano opener and a full chorus by Lucky who is a standout among tenor men of today and all too seldom heard. His concentration on pretty notes rather than effects is something to really appreciate in comparison with some of the fearsome frenetics recorded these days. **(Apollo 395)**

Margaret Whiting

♪♪♪ What's Good About Goodbye
♪♪ Gypsy In My Soul

Goodbye, one of the new "Casbah" tunes, gets expert treatment from both Maggie and the Frank DeVol gang. **Gypsy** is a rhythm tune, of course, and isn't quite so well suited to her capabilities. Miss Whiting is beginning to overdo one of her principal vocal characteristics, that of starting her long notes in a flat, vibratoless voice and gradually working up to her full natural vibrato. **(Capitol 15038)**

Martha Tilton

♪♪ That's Gratitude
♪♪♪ I'm Not So Bright

Martha's return to the Capitol ranks is considerably less auspicious than it might have been if they had tossed her a couple of better tunes. These are just so-so, both of them. And, by the way, Miss T., those "oods" on gratitude, attitude, etc., would sound less harsh as "yoods." **(Capitol 15042)**

Janette Davis

♪♪♪ They Can't Make A Lady Out Of Me
♪♪ There Ought To Be A Society

Godfrey's Janette Davis makes her debut on Columbia with this disc and it comes off pretty well. There's never any doubt as to what this gal is saying and both sides would rate better if her timing was more apt. Since they are both humorous type tunes it detracts a good deal from the effect. She'll do a great deal better as tempus fugits. **(Columbia 38096)**

The Tune Mixers

♪♪ Baby What Are You Gonna Do
♪♪ Love Love Me
♪♪♪ Cecilia
♪♪ A Lifetime's Too Short

The Mixers are a west coast breathless style vocal and instrumental quartet. The weakest feature of these sides is the tunes. If you're hep to quartets, these are for you. **(Trilon 205, 215)**

Pipers Repeat Performance



Chicago—The Pied Pipers, who've won the BEAT poll award for top vocal combo for as long as there has been such an award (four years), receive their annual tribute from DOWN BEAT publisher Glenn Burrs. The Pipers, are left to right: Clark Yocum, Hal Hopper, June Hutton and Chuck Lowry. Staff Photo by Ted.

St. Paul Choir

♪♪♪ Why Should I Worry
♪♪♪ I'll Never Turn Back

These sides are sometimes rough, often amateurish, but they have a wonderful flavor of authenticity and are a perfect illustration of the close tie between the blues of jazz and the blues that are so much a part of real Negro spirituals. **(Black and White 4007)**

Ziggy Lane

♪♪♪ I Remember Mama
♪♪ Then I'll Be Happy

Remember, a swipe from the classic **Golden Wedding**, makes a pretty fair pop and is sung in Ziggy's pash style at a drag tempo. **Happy** is the jazzy old tune of the same name. **(De-Luxe 1137)**

Jo Stafford

♪♪♪ It Was Written In The Stars
♪♪♪ It's Monday Every Day

Miss Stafford is really living up to her reputation these days. These are excellent sides and Weston's arrangements are typically fine. He unquestionably does one of the most consistently good jobs of accompanying vocals in the business. **Stars** is the lovely Arlen tune and **Monday** is a blues type. A few less vocal slurs would have improved the latter. **(Capitol 15040)**

Snooky Lanson

♪♪ Dream Girl
♪♪♪ Beg Your Pardon

Lanson has good conception but could use a little more beef in his voice. He gets the kind of backing from the Owen Brad-

(Modulate to Page 22)

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A

Allen, Barclay (Ciro's) Hwd., nc
Anderson, Cat (Savoy) NYC, 3/25-4/7, b
Anthony, Ray (Deshler-Wallick) Columbus, O., Out 3/28, h; (Ansley) Atlanta, Ga., In 4/14, h
Arnaz, Desi (Harem) NYC, nc
Arnold, Arnie (Biltmore) Dayton, h
Arnold, Murray (Schroeder) Milwaukee, In 3/30, h
Arturos, Arturo (Statler) St. Louis, h
Averre, Dick (Gibson) Cincinnati, h

B

Back, Will (Melody Mill) Chicago, 3/25-6/25, b
Banks, Dave (The Pit) Jackson, Tenn., nc
Barber, Buzzy (Sons) Bound Brook., N.J., b
Barron, Blue (Schroeder) Milwaukee, Out 3/28, h
Basie, Count (On Tour) WM
Bean, Carl (On Tour) McC
Beckner, Denny (Skyview) Denver, nc
Bell, Curt (Wardman Park) Washington, h
Beneke, Tex (Capitol) NYC, Out 4/1, t; (RKO) Boston 4/2-8, t; (State) Hartford, 4/9-11, t
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Bestor, Don (Commodore Perry) Toledo, h
Bicknell, Max (On Tour) FB
Bishop, Billy (Peabody) Memphis, Out 3/27, h
Blue, Bobby (Bank) Ely, Nev., nc
Bobick, Baron (Legion) Perth Amboy, N.J., b
Bolton, Vaughn (NCO) Fort Riley, Out 5/30
Brandon, Henry (State-Lake) Chicago, t
Brandwynne, Nat (On Tour) MCA
Brennan, Morrey (Post & Paddock) Louisville, Ky.
Brooks, Randy (On Tour) GAC
Brown, Les (On Tour) MCA
Busse, Henry (Adams) Newark, 3/25-31, t; (State) Hartford, 4/2-4, t; (Lake Club) Springfield, Ill., 4/16-22, nc
Byrne, Bobby (On Tour) GAC

C

Calloway, Cab (Strand) NYC, 4/16-5/6, t
Carle, Frankie (Meadowbrook) Cedar Grove, N.J., 3/23-4/5, cc; (Carnival) Minneapolis, 4/8-14, nc
Carlyle, Russ (On Tour) MCA
Carlyn, Tommy (Aragon) Chicago, Out 3/27, b; (Trianon) Chicago, 3/28-4/4, b
Carpenter, Ike (Trianon) South Gate, Cal., b
Cavallaro, Carmen (Chase) St. Louis, 3/26-4/7, h
Clancy, Lou (Dallas) Texarkana, Tex., nc
Claridge, Gay (Martinique) Chicago, r
Clarke, Buddy (El Morocco) Montreal, nc
Clute, Freddy (Armory) Gloversville, N. Y., Out 4/3, b; (St. Anthony's) Johnstown, N.Y., 4/4-5/1, b
Coleman, Emil (Waldorf-Astoria) NYC, h
Cooper, Mel (Flame) Duluth, Minn., b
Cotter, Tommy (Lambert's) Lowell, Mass., nc
Courtney, Del (Trianon) Chicago, Out 3/28, b; (Lake Club) Springfield, Ill., 4/2-8, nc
Cugat, Xavier (On Tour) MCA
Cummins, Bernie (Muehlebach) Kansas City, 4/28-5/25, h

D

De Feo, Sal (Pine Point) Newburgh, N.Y., b
Devine, Gene (Armory) Lansing, Mich., b
Dildine, Dick (Flamingo) Las Vegas, h
DiPaso, Tony (Lake Club) Springfield, Ill., Out 4/1, nc; (Schroeder) Milwaukee, 4/20-5/9, h
Donohue, Al (Totem Pole) Auburndale, Mass., b
Donahue, Sam (On Tour) GAC
Dorsey, Tommy (On Tour) MCA
Drake, Charles (Club 21) Phenix City, Ala., nc
Dunham, Sonny (Deshler-Wallick) Columbus, O., 3/29-4/25, h

E

Eberle, Ray (Roseland) NYC, Out 4/14, b
Ellington, Duke (Howard) Washington, 3/26-4/1, t; (Apollo) NYC, 4/2-8, t
Ennis, Skinnay (Palmer House) Chicago, Out 5/25, h
Everette, Jack (On Tour) McC

F

Featherstone, Jimmy (Claridge) Memphis, Out 4/1, h; (Trocadero) Evansville, Ind., 4/2-15, nc
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fields, Herbie (Sherman) Chicago, 3/26-4/22, h
Fields, Shep (New Yorker) NYC, Out 4/6, h
Fikes, Dick (Westwood) Little Rock, Ark., nc
Fisk, Charlie (Ansley) Atlanta, Out 4/13, h
Fitzpatrick, Eddie (St. Francis) San Francisco, h
Foster, Chuck (Stevens) Chicago) 3/27-4/25, h
Frase, Jacques (China Doll) NYC, nc

G

Garber, Jan (Biltmore) L.A., h
Gillespie, Dizzy (On Tour) MG
Glidden, Jerry (Congress) Chicago, h
Golly, Cecil (Nicollet) St. Paul, h
Gomez (Iroquois Gardens) Louisville, Ky., nc
Grant, Bob (Versailles) NYC, h
Gregg, Wayne (Casa Loma) St. Louis, 4/2-8, b
Guizar, Tito (Palace) San Francisco, h

H

Hampton, Lionel (Palace) Columbus, O., Out 3/24, t; (Paradise) Detroit, 3/26-4/2, t
Harris, Ken (Washington-Youree) Shreveport, La., h
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (The Grove) Orange, Tex., nc
Hayes, Sherman (Peabody) Memphis, 4/26-5/15, h
Heatherton, Ray (Wardman Park) Washington, h
Henderson, Skitch (Chase) St. Louis, Out 3/24, h
Herbeck, Ray (Randevu) Salt Lake City, Out 3/27, b; (Martinique) Chicago, In 4/8, r
Higgins, Dale (Spanish Terrace) Edwardsburg, Mich.
Hill, Tiny (On Tour) ABC
Howard, Eddy (Aragon) Chicago, 3/28-5/23, b
Hudson, Dean (Club 86) Geneva, N.Y., 4/4-10, nc
Hummel, Bill (Boundary) Lafayette, Ind., Out 3/29, nc
Hutton, Ina Ray (Adams) Newark, 4/8-14 t

I

International Sweethearts (On Tour) ABC

J

Jacquet, Illinois (On Tour) MG
Jahns, Al (Claridge) Memphis, 4/2-22 h
James, Harry (Aragon) Ocean Park, Cal., b
Johnson, Bill (Mercur's) Pittsburgh, 3/29-4/11, nc
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Jurgens, Dick (Pennsylvania) NYC, Out 4/17, h

K

Kaye, Sammy (On Tour) GAC
Kenton, Stan (Royal) Baltimore, Out 3/25, t; (Radio City) Minneapolis, 4/23-29 t
King, Henry (On Tour) MCA
Kirk, Andy (On Tour) ABC
Krupa, Gene (Click) Philadelphia, 3/29-4/11, r

L

LaBrie, Lloyd (On Tour) GAC
Lane, Ernie (Lake Shore) Lake Arthur La., nc
Lang, Billy (Coliseum) Lorain, O., b
LaSalle, Dick (Flamingo) Las Vegas, h
Leighton, Bob (Rainbow) Denver, Out 3/28, b; (Pla-Mor) Kansas City, 4/8-18, b
Lawrence, Elliot (On Tour) GAC
Levant, Phil (On Tour) Mus-Art
Lewis, Ted (Bal Tabarin) San Francisco, Out 3/28, nc
Lombardo, Guy (On Tour) MCA
Lombardo, Victor (Muehlebach) Kansas City, 3/24-30, h
Long, Johnny (On Tour) GAC
Lopez, Vincent (Taft) NYC, h

M

Martin, Freddy (St. Francis) San Francisco, 4/6-5/31, h
Masters, Frankie (On Tour) MCA
Mayo, Clyde (On Tour) Mus-Art
McCreery, Howard (Washington) Indianapolis, h
McIntyre, Hal (Click) Philadelphia, Out 3/27, r
McKinley, Ray (Adams) Newark, Out 3/28, t; (State) Hartford, 3/30-4/1, t
Meeker, Bobby (Rainbow) Denver, 3/23-4/4, b
Messer, Hank (Urbita) San Bernardino, Cal., b
Millner, Bill (Slapsy Maxie's) Hwd., nc
Millinder, Lucky (Apollo) NYC, 3/26-4/1, t
Moffitt, Deke (Village Barn) NYC, In 3/30, nc
Monroe, Vaughn (Strand) NYC, t
Mooney, Art (Roxy) NYC, Out 4/10, t; (RKO) Dayton, O., 4/15-21, t
Morgan, Russ (Strand) NYC, Out 3/25, t
Morton, Ray (Blackstone) Chicago, h

O

Ochart, Kiki (Congress) Chicago, h
Olexa, Joseph Carl (Laurel Hill) Hazleton, Pa., nc
Oliver, Eddie (Ciro's) Hwd., nc
Olsen, George (Edgewater) Chicago, Out 4/8, h
Olsen, Jack (On Tour) McC
Opitz, Bob (Continental) Cleveland, r
Overend, Al (Skyline) Billings, Mont., nc

P

Palmer, Jimmy (Iroquois Gardens) Louisville, b
Pastor, Tony (On Tour) GAC
Pearl, Ray (Music Box) Omaha, 4/13-26, b
Petti, Emile (Statler) Washington, h
Phillips, Teddy (Trianon) Chicago, 4/6-5/30, b
Pieper, Leo (Donahue's) Mountain View, N. J., nc
Ponds, Ray (On Tour) FB
Prima, Louis (Meadowbrook) Cedar Grove, N. J., cc

R

Ragon, Don (Grande) Detroit, 4/7-27, b
Raye, Charley (Del Rio) San Pedro, Cal., Out 4/28, nc
Reichman, Joe (Ambassador) L. A., Out 4/12, h
Reid, Don (Music Box) Omaha, 3/30-4/12, b
Rich, Buddy (On Tour) WM
Robinson, Bob (Bar-Bar-O-Bar) Elkhart, Ind., nc
Roman, Wally (Diana) Union, N. J., Out 3/27; (McGlynn's) Elizabeth, N. J., In 3/28
Ruhl, Warney (Cleveland) Cleveland, Out 4/28, h
Russell, Luis (On Tour) ABC

S

Sanders, Joe (On Tour) Mus-Art
Sandifer, Sandy (Skyliner) Ft. Worth, Tex., nc
Sands, Carl (Oriental) Chicago, t
Savitt, Jan (Imig Manor) San Diego, Cal., h
Sherock, Shorty (On Tour) GAC
Sherwin Twins (Sunnyside) NYC, b
Spivak, Charlie (Palladium) Hwd., Out 4/26, b
Stabile, Dick (Slapsy Maxie's) Hwd., nc
Steele, Ted (Essex House) NYC, h
Stevens, Dave (Tivoli) NYC, nc
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (St. Regis) NYC, h
Strasek, Frank (Alpine Village) Cleveland, r
Strong, Benny (Peabody) Memphis, 3/29-4/24, h
Stuart, Nick (Casa Loma) St. Louis, 3/26-4/1, b
Sudy, Joe (Bismarck) Chicago, h
Sullivan, John (Melody Lane) Houston, Tex., nc

T

Tappero, Tappy (It Club) El Cerrito, Cal., Out 6/1, nc
Thornhill,, Claude (Strand) NYC, 3/26-4/15, t
Tucker, Orrin (Carnival) Minneapolis, 4/13-28, nc

V

Valdes, Miguelito (Martinique) NYC, Out 5/6, nc
Van, Garwood (Statler) Buffalo, Out 3/28, h
Vines, Henry (Terrace) Newark, b

W

Wagner, Gene (Woodlawn) Cincinnati, nc
Wald, Jerry (On Tour) GAC
Waples, Buddy (Last Frontier) Las Vegas, h
Wayne, Phil (Carlton) Washington, h
Waynick, Howard (Casablanca) Greensboro, N.C., nc
Wasson, Hal (Riviera Dinner Club) Corpus Christi, Tex., nc
Welk, Lawrence (Roosevelt) NYC, Out 5/9, h
Wilde, Ran (Baker) Dallas, 3/22-4/18, h
Williams, Griff (Mark Hopkins) San Francisco, Out 4/19, h
Winslow, George (Blue Moon) Wichita, 3/26-4/8, b

Y

Young, Glenn (Sheraton) St. Louis, h
Young, Marshall (Roseland) NYC, 4/15-5/12, b

Z

Zabach, Florian (Palmer House) Chicago, Out 4/14, h; (Plaza) NYC, In 4/15, h
Zarnow, Ralph (KCBC) Des Moines, Ia.

Combos

A

Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Red (Savoy) Boston, b
Armstrong, Louis (Blue Note) Chicago, Out 4/11, nc; (Orchid) Springfield, Ill., In 4/13, nc
August, Jan (Warwick) NYC, h

B

Banks, Billy (Diamond Horseshoe) NYC, nc
Bandini, Al (Pastor's) NYC, nc
Bennett, Larry (Ft. Wayne) Detroit, Out 5/6, h
Barattini, Bill (French Casino) New Orleans, nc
Bass Trio, Lenny (New Broadway) Baltimore, h
Bechet, Sidney (Jazz Ltd.) Chicago, nc
Blocker, Bill (Favorite) San Francisco, nc
Bostic, Earl (Club 845) Bronx, N.Y., nc
Brant, Ira (Leslie House) NYC, nc
Broome, Drex (Blue Spruce) Colorado Springs, Colo., r
Burch Trio, Joe (Covered Wagon) Washington, nc
Byrn, Johnny (Magnolia) Ft. Walton, Fla., nc

C

Casey Trio, Al (Astoria) Baltimore, 3/26-4/8, nc
Cassato Quartet, Sam (Aurora) Aurora, Ill., h
Cavanaugh Trio, Page (Dome) Minneapolis, Out 3/29 cl
Chiquito (El Morocco) NYC, nc
Chittison, Herman (Ciro's) NYC, nc
Chordtones (Henry's Den) Brooklyn, N. Y., nc
Clemente (Savoy Plaza) NYC, h
Cody, Red (Show Club) Chicago, nc
Cole Trio, King (Regal) Chicago, 4/9-15, t; (Orpheum) Omaha, 4/16-22, t
Condon, Eddie (Condon's) NYC, nc
Conn, Irving (Savoy Plaza) NYC, h

D

D'Andrea, Joseph (El Morocco) NYC, nc
Dardanelle (Madison) NYC, h
Davis, Eddie (Larue) NYC, nc
Debutones (Montana) Havre, Mont., Out 3/26, cl
De Carlo Trio, Jimmy (De Luxe) Miami, Fla., Out 7/6, nc
DeCastro Sisters (Bowery) Detroit, 3-22-4/6, nc
Deutsch, Emery (Ritz-Carlton) NYC, h
Dolen, Bernie (Larue) NYC, nc
Downs, Evelyn (Club 66) NYC, nc
Dunlap Trio, Ray (Dumpling Hill) Rochester, N.Y., r
Dunn, Michael (Biltmore) Dayton, O., In 4/11, h
Durso, Michael (Cabana) NYC, nc

E

Eckstrand, Ray (The Den) Sunnyside L. I., NYC., nc
E.icson, Roger (78 Club) NYC, nc
Evans, Doc (Bee Hive) Chicago, nc

F

Felice Quartet, Ernie (Ambassador) L.A., h
Font, Ralph (La Martinique) NYC, nc
Four Jills of Jive (Crown Propeller) Chicago, cl
Four Top Hatters (For Hills) Newark, Out 4/4, nc
Four Varitones (Frenchie's) Okauchee, Wis., cl
Friar Trio, Charlie (Ft. Bragg) Fayetteville, N. C.

G

Gallo, Frank (Club Maxim) Bronx, N.Y., nc
Golden Gate Quartet (On Tour) MG
Gomez, Albert (Chateau Crillon) Philadelphia, h
Gonzalez, Leon (Town Casino) Chicago, cl
Gray, Chauncey (El Morocco) NYC, nc
Greco, Buddy (Edison) NYC, 3/25-4-21, h
Guarnieri, Johnny (St. Regis) NYC, h

H

Hall, Edmund (Cafe Society Downtown) NYC, nc
Harding, Buster (Ebony) NYC, nc
Harmonicats (Chase) St. Louis, 4/9-29 h
Harlowe, Buddy (Latin Quarter) NYC, nc
Harper, Ernie (Detour) Chicago, nc
Heathertones (Chin's) Cleveland, Out 3/28 h
Hefti, Neal (Angelino's) Santa Monica, Cal., nc
Herron, Joel (Plaza) NYC, h
Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hodes, Art (Jimmy Ryan's) NYC, nc
Hoffman Four, Ray (Crystal Inn) Bakersfield, Cal.
Hopkins, Claude (The Place) NYC, nc
Humbles, Eddie (Fireside) Muncie, Ind., nc

I

Ingle, Red (Casbah) L.A., nc
Ink Spots (Florentine Gardens) L.A., 3/29-4/11, nc

J

Jenkins, Duke (Ron Roi) Canton, O., Out 4/10, nc
Jordan, Louis (Million $) L.A., 3/27-4/2, t; (Paradise) Detroit, 4/30-5/6, t

K

Kaaihue (Kaye) Trio, Mary (Jai-Lai) Columbus, O., In 4/6, nc
Kaminsky, Max (Village Vanguard) NYC, nc
Kendis, Sonny (Little Club) NYC, nc
Kent, Erwin (Essex House) NYC, h
Keyes, "88" (Club 345) Bronx, N.Y., nc
Knovelty Knights (Montana) Helena Mont., nc

L

Lane, Rita (Zebra) Lexington, Ky., nc
Lecuona Cuban Boys (Adams) Newark, Out 3/24, t
Lee Quartet, Lila (VFW) Hopkinsville, Ky., nc
Lesko, Johnny (Weismantel's) Jamaica, N.Y., nc
Lewis, Sabby (Downbeat) Boston, nc
Lopez, Jack (Palladium) NYC, h
Lunceford, Jimmie (Royal Roost) NYC, nc

M

Machito (Roadside) Brooklyn, N.Y., nc
Magic Notes (Hickory House) NYC, nc
Manners, Bob (Chateau Crillon), Philadelphia, h
Maples' Stardusters, Earl (Amvets) Peoria, Ill.
Marsala Joe (Syracuse) Syracuse, Out 3/29 h
Martin Quintet, Tubby (Carnival) Norfolk, Va., nc
Math, Lou (Racquet Club) Palm Springs, Cal., Out 4/9, nc
McGuire, Betty (Tibroc) Chisholm, Minn., h
McDaniels, Harry (Astor), NYC, h
McPaige, Alan (Warwick) NYC, h
Mel-O-Aires (Clover) Detroit, Out 4/11, cl
Miles, Billy (Dan Healey's) Union City, N.J., nc
Miles, Dick (Glass Hat) Camden, Ark., cl
Miller Trio, Sonny (Riviera) Palm Beach, Fla., nc
Mills Brothers (Adams) Newark, Out 3/24, t
Monte, Mark (Plaza) NYC, h
Mooney, Joe (Copa) Pittsburgh, Out 4/3, nc
Moore's Three Blazers, Johnny (Bengasi) Washington, 4/2-15, nc; (Apollo) NYC, 4/16-22, t
Mora, Jose (Monte Carlo) NYC, nc
Morales, Noro (China Doll) NYC, nc
Morgan, Duke (Pleasure Club) Lake Charles, La., nc
Mosley, Snub (Shangri La) Astor, L.I., N.Y., nc

N

Ninton, Skeets (Crown Propellor) Chicago, cl
Novelites (Kentucky) Chicago, In 3/30, cl

O

O'Brien And Evans (Schafaree) South Bend, Ind., cl
Olman, Val (La Martinique) NYC, nc
Ortega, Joe (Moose Lodge) Pocatello, Idaho
Osborne, Mary (Dixie) NYC, h
Otis, Hal (Frolics) Minneapolis, nc

P

Parker, Charlie (On Tour) MG
Paris, Norman (Ruban Bleu) NYC, nc
Park Avenue Jesters (Lido) South Bend, Ind., nc
Patterson, Sextet, Pat (Canadian Legion) Moncton, N.B., b
Pedro, Don (Leland) Aurora, Ill., h
Perito, Nick (Commodore) NYC, h
Purviance, Don (Cotner Terrace) Lincoln, Nebr., Out 4/24, b

R

Ramirez, Ram (Wells Music Bar) NYC, nc
Reader, Charles (Pierre) NYC, h
Reese Quartet, Billy (Corinthian Room) Phoenix, Ariz., nc
Rollini, Adrian (Piccadilly) NYC, h
Roth Trio, Don (Plantation) Kansas City, nc

S

Sage, Frank (Bell Gardens) Bell Gardens, Cal., nc
Satan, Buddy (Mardi Gras) Miami, Fla., nc
Savage Quintet, Johnny (Rainbow Grill) York, Pa.
Schenk Sextet, Frankie (Showboat) Orange, Tex., Out 4/3, nc; (Magnolia) Ft. Walton, Fla., nc
Scott, Raymond (Rag Doll) Chicago, Out 3/28, nc
Scott Trio, Bee (Gladys') Sunnyside, L.I., N.Y., cl
Shaw, Joel (Monte Carlo) NYC, nc
Siry, Larry (Ambassador) NYC, h
Smith Quartet, Tony (The Whip) Chicago, Out 5/2, nc
South, Eddie (Silhouette) Chicago, Out 4/5, nc
Stead Trio, Dick & Flo (La Concha) Key West, Fla., Out 4/1, h
Struttin' Sam (19th Hole) NYC, nc
Stubby, Captain (Village Barn) NYC, nc
Sugonis Sextet, Kenny (Post 50) South Bend, Ind., nc
Sunsetters (Valencia) Cheyenne, Wyo., nc

T

Thompson Trio, Bill (Neptune) Washington, Out 4/2, nc
Three Suns (Club 86) Geneva, N.Y., 3/29-4/9, nc
Top Hats (Puella's) Chicago, nc
Torres, Dick (Monaco) Chicago, Out 4/2, nc
Townsmen (Graemere) Chicago, h
Travers, Vincent (Latin Quarter) NYC, nc
Tunemixers (Victor's & Roxie's) Oakland, Cal., nc
Turner, Bill (Spa) Chicago, nc

V

Vagabonds (Clover Club) Miami, nc
Ventura, Charlie (On Tour) ABC
Vera, Joe (Sky Club) Chicago, nc
Villa, Vincent (Rathskeller) Mankato, Minn.
Vonne Vere Trio (Sky Club) Battle Creek, Mich., nc

W

Warren, Ernie (Stork Club) NYC, nc
Wiggins, Eddie (Jump Town) Chicago, nc
Williams, Cootie (Bengasi) Washington 4/9-22, nc
Wyatt & Taylor (Royal Roost) NYC, nc

Y

Young, Lester (On Tour) MG

Singles

Boyer, Lucienne (Blackstone) Chicago, 3/26-4/22, h
Brisson, Carl (Versailles) NYC, Out 5/18, nc
Butterfield, Billy (Nick's) NYC, nc
Carpenter, Thelma (On Tour) MG
Churchill, Savannah (On Tour) MG
Davis, Johnny Scat (Holiday) Springfield, Ill., nc
Desmond, Florence (El Rancho Vegas) Las Vegas, Out 3/30, h
Eberle, Bob (Olympia) Miami Beach, 4/7-13, t
Faye, Frances (La Martinique) NYC, Out 4/7, nc
Fiske, Dwight (Chapman Park) L.A., 3/30-5/10, h
Fitzgerald, Ella (On Tour) MG
Forrest, Helen (Triton) Rochester, N.Y., Out 4/2, h
Green, Mitzi (Ciro's) Hwd., Out 3/28, nc; (Chase) St. Louis, 4/9-22 h
Greene, Viviane (Ambassador) Santa Monica, Cal., h
Gross, Walter (Cezar's) L.A., Out 4/6, r
Guizar, Tito (Oriental) Chicago, Out 4/7, t
Hardiman, Johnny (Ardens') Chicago, cl
Harvey, Jane (Blue Angel) NYC, nc
Hildegarde (Plaza) NYC, Out 4/14, h
Jackson, Cliff (Cafe Society Downtown) NYC, nc
Kay, Beatrice (Beverly) New Orleans, Out 4/7, nc
Laine, Frankie (Triton) Rochester, N.Y., Out 3/28, h; (Harem) NYC, 4/18-5/15, nc
Lee, Peggy (Paramount) NYC, In 3/24, t
Lewis, Meade Lux (Onyx) NYC, nc
Liberace (Radisson) Minneapolis, Out 4/15 h
Lutcher, Nellie (Oriental) Chicago, 3/25-4/7, t; (Kiel) St. Louis, 4/11-24
Powell, Ginnie (Cafe Society Downtown) NYC, nc
Ravazza, Carl (Cabana) NYC, nc
Robinson, Sugar Chile (Royal) Baltimore, 4/2-8, t
Ross, Dorothy (Bagatelle) NYC, nc
Ross, Lanny (Last Frontier) Las Vegas, Out 3/25, h
Smith, Ethel (Town Casino) Buffalo, 4/5-18, nc
Stewart, Freddie (La Martinique) NYC, nc
Sullivan, Maxine (Village Vanguard) NYC, nc
Torme, Mel (State-Lake) Chicago, Out 3/25, t; (Lake Club) Springfield, Ill., 3/26-4/1, nc
Vaughan, Sarah (On Tour) MG
Wayne, Frances (Angelino's) Santa Monica, nc
Yancey, Jimmy (Bee Hive) Chicago, nc

Angelino's Heftis' Heaven



Santa Monica—Angelino's, new spot here, has been doing great recently with the Frances Wayne-Neal Hefti team sparking the show. Jimmy Zito appeared there opening night and, of course, occasion was recorded as above.

Diggin' The Discs—Tom

(Jumped from Page 20)

ley quartet, however, that is thoroughly in tune with his kind of singing. The guitar thirds and single string stuff behind **Dream Girl** are tastily done. It's unfortunately too trite a tune to rate better. **(Mercury 5109)**

The Eastmen Trio

♪♪♪ *Cool Water*
♪♪ *Atmosphere*

This is a sharp little non jazz style accordion-clary-bass trio that does well in both its instrumental and vocal arrangements. Ted Noga's vocal on **Cool** is as good as what the highly touted solo boys are putting out. **(Trilon 189)**

Billy Daniels

♪♪ *That Old Black Magic*
♪♪ *Love's A Lovely Thing*

Daniels' affected style of phrasing and overvibratoed tenor voice may turn out to be commercially acceptable but musicians are apt to find it isn't very appealing. **Love's** is too, too schmaltzy a tune for anyone to do much with. **(Apollo 1101)**

Herb Jeffries

♪♪ *I Wonder What's Become Of Sally*
♪♪♪ *Jungle Rose*

Sally always sounded more at home emanating from the lungs of an Irish singing waiter and doesn't fit Jeffries' style worth a darn. **Jungle** is more like it and gets more sympathetic treatment. **(Exclusive 1143)**

Lowell Fulson

♪ *Tryin' To Find*
♪♪ *Let's Throw In A Boogie*
♪ *Highway 99*
♪♪ *Whiskey Blues*

An unmixable mixture of old style blues and tired bop. The result is about what you'd expect. Fulson would seem to be a much better blues shouter than these waxings indicate but his phrasing is far too extreme and affected. **(Trilon 192, 193)**

Patti Page

♪♪♪ *You Turned The Tables On Me*
♪♪ *It's The Bluest Kind Of Blues*

The tricky George Barnes trio backgrounds on this coupling are refreshingly different from the mine-run accompaniments now heard, but Miss Page, who is a good singer, seems to lose some degree of flexibility while making sure she doesn't lose a beat somewhere along the line. **Tables** is the oldie, done to a turn. The **Bluest** arrangement has too many holes in it with the resultant jerkiness of execution by both vocalist and trio. **(Mercury 5098)**

NOVELTY

Pete Uryga

♪♪ *Hamtramck*
♪♪ *Menuet*

If there is such a thing as an authentic polka band this is it. Both tunes are written by the leader and are performed about as well as you can play a polka. **(Rego 1038)**

Charles Leighton

♪♪♪ *I Can't Give You Anything But Love*
♪♪♪ *Ghost Of A Chance*

These are harmonica novelty sides and just one listen is enough to prove it's a shame that this chap's excellent feeling for jazz should have to be expressed through the medium of that alleged instrument. Leighton plays a beautifully phrased first chorus on **Ghost** sans glisses, sweeps or any other harmonica tricks. **(Harmonica Records 811)**

Hazel Scott

♪♪♪ *Soon*
♪♪ *Love Me Or Leave Me*
♪♪ *Emaline*
♪♪ *Love Will Find a Way*
♪♪ *Mary Lou*
♪♪ *Dancing On The Ceiling*
♪♪♪ *Brown Bee Boogie*
♪♪ *Nightmare Blues*

This is the "Great Scott" album, Hazel's latest for Columbia. Miss Scott hasn't lost one iota of her technique, showmanship or better than average sense of changes and progressions, but, as has been said repeatedly before, her playing is unwarm and much too mechanical. As a package for Scott fans it probably tops anything done previously, but it has little to offer anyone else. **Soon** is the most relaxed side and is indicative of a much cozier feeling of expression that can and should creep into her playing more often. **Brown Bee** is typical boogie and shows off a good left hand, while there are vocals on **Love Me, Love Will** and **Dancing.** **(Columbia set C-159)**

Gaylord Carter and the Islanders

♪♪ *Song Of The Islands*
♪♪ *To You Sweetheart Aloha*
♪♪ *Moonlight Bay*
♪♪ *My Isle Of Golden Dreams*
♪♪ *I'll See You In My Dreams*
♪♪ *Ka Lu-A*

Hawaiian style cocktail hour music with vibes, Hawaiian git and organ. This is great for background music while sipping martinis, but for serious listening you have to be a dyed-in-the-wool Hawaiian cat. **(Black & White Album 77)**

Rose Marie

♪♪ *Chidabee, Chidabee, Chidabee*
♪♪ *Romo, The Romeo Of Rome*

Moderately funny novelty sides by comedienne-vocalist Rose Marie. **Chidabee** is Durante-styled and there are some laughs on the flipover when the boys make with pseudo Italian dialect. **(Mercury 5102)**

Shirley Airs Her Views



Cedar Rapids, Iowa—No, she's not going to take a sip. Pert Shirley Lloyd, Sam Donahue's band singer, coos a coy answer into the wandering microphone of Ray Starr as the KAYX disc jockey interviewed her and her boss recently.

Dick Rogers

♪♪♪ *Do You Need Money*
♪♪ *There's Only One Matilda*

There is a very funny exchange of dialogue between leader-funny man Rogers and his band on **Money. Matilda** strains just a little. **(Apollo 1094)**

Stagg McMann Trio

♪♪ *Listen*
♪♪ *Dance Of The Hours*

The multifarious eighth notes in **Dance** get pretty accurate treatment from McMann's harmonica but **Listen,** a self-styled fantasy, is rather lifeless in character and execution. **(Diamond 2094)**

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Lucky Defends 'Clover', Wants Modern Minstrels

Chicago—Lucky Millinder, who fronted the Mills Blue Rhythm band in the early thirties, wants to have a "sweet" band and thinks he knows how to get it. Lucky opens at the Apollo theater in New York this Friday and the audience, with its syrup, will get some surprises. If they're like the audience at the Regal theater here, they'll like Lucky's bouncing showmanship, his three vocalists, and—well, he seems to play something that pleases them. They will hear Blue Skies, on which a melodic trumpet solo immediately precedes a growl chorus, a version of Rachmaninoff's Second Piano Concerto which includes everything, even boogie, and vocals ranging from the tenor trills of former Wings Over Jordan singer Paul Breckenridge to the much more earthy work of saxist-singer Bull Moose Jackson and Annisteen Allen.

The present Millinder band has 14 musicians, not counting the two singers and Lucky. Seven of the men have been added within the last two months.

Millinder can boast bookings until June, when he will start his annual tour through the south. "I like the south," he says. "We go through West Virginia, North and South Carolina, all through there. Those people don't see bands as often as people up north do. They'll pay two, two-fifty to hear a band because they can only do it every month or two. They're wonderful to us, treat us better because we're strangers, you know.

"Tour before the last we had seven white boys in the band and no trouble anywhere, but recently there's been talk of trouble and turmoil and the Klan marching again, so I don't have a mixed band now."

Wants Harte

One musician Lucky lost that he'd like to get back is former Jerry Wald drummer Roy Harte, who left to get his Los Angeles union card. Millinder is far from satisfied with the sound of his present unit. Seven new men, of course, present a serious problem to any leader.

"Everyone's breaking up their band and using just a combo; Cootie Williams is the latest one," Lucky observed. "They play too loud, and with the emphasis on unusual arrangements are going beyond the people. Lombardo shows it's melody that counts, that people remember and listen to. And I like the popularity **Four Leaf Clover** has had. People like the community spirit in that group vocal," Millinder maintained.

Minstrels Yet!

All of which helps to explain Lucky's ideas of what he'd like to do with his band. First, he thinks a big band playing softly—a big John Kirby unit—would be a good idea. But he'd also like to have something he's already named, so sit tight: Lucky Millinder's Mighty Minstrel Moderne. This, Lucky says, would be new to both colored and white youngsters. "Minstrelsy as a show is a very classy dressed thing," Lucky explains. "It's got song, melody, color . . ." It's something Lucky is sure would be a lot of fun, good business, and he's probably never thought of what some people would say about the compromise in "Millinder's Minstrels."

Current personnel of the band is: trumpets: Andrew Ford, Frank Galbreath, Joe Wilder, Reunald Jones; trombones: Dickie Harris, Al Gray; saxes: Bernie Peacock, Bull Moose Jackson, Harold Clark, Amos Gordon, Houston Tate; piano: Bill Mann; drums: Les Erskine; bass, Levy Mann. Henry Glover and Andy Gibson, arrangers; Annisteen Allen and Paul Breckenridge, vocalists.

—pat

Morgan Trio Splits

San Franciso — The Loumel Morgan Trio, following its engagement at the Actor's club here, has broken up. Morgan has gone back to New York, Ham Jackson, the guitarist, has joined Louis Jordan's band and "Duke", the bassman, will remain in Los Angeles.

Milton To D. C.

Washington, D.C.—Roy Milton's band has been set for the Royal theater, Baltimore, Md., the week of April 2, and a week at the Howard theater here starting April 9.

Lyttelton A Leader

London—Trumpeter Humphrey Lyttelton, formerly with George Webb's Dixieland band, has formed his own orchestra, which was set to debut at Birmingham.

New York—Johnny Dee began a seven month engagement with his orchestra at the Holiday Inn on Long Island, March 1. Vicki Lane and Jack Buff, vocalists.

Robbins Returns

New York—Jack Robbins, former head of the Big Three publishing firms, is back in the music field as top man of four personally owned publishing companies, J. J. Robbins & Sons; Hamilton S. Gordon; John Franklin company, and the Villa-Lobos music corporation. Offices have been opened at 201 West 52nd street, corner of Seventh avenue.

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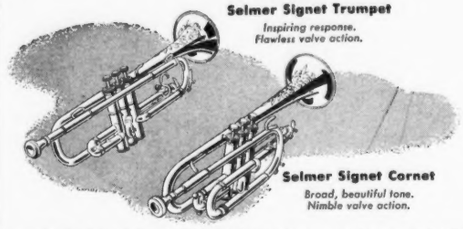


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